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Objects of the National Film Library

1. *To preserve for posterity copies of all films, fictional and non-fictional, outstanding either for their technical excellence or for their importance in the history of the cinema, and copies of all films valuable as documents of scientific or historical importance.*

2. *To form a national collection of suitable films for loan purposes.*

3. *To supply non-theatrical films on loan to schools, clubs, churches, study groups, film societies and similar institutions from a central source.*

4. *To organise a system of local circulation of films, with the National Film Library as the centre, through which the above bodies may be supplied.*

5. *To co-ordinate and amplify the work of specialist film libraries.*

6. *To assist in the formation of similar centres in the Dominions and Colonies, and to supply them with British cultural and educational films.*

7. *To co-operate with film institutes and central libraries in other countries for the reciprocal interchange of films.*

Introduction

THE NECESSITY for preserving and making available film records of historical and national value needs no commendation. As early as 1911 *The Bioscope** made a vigorous appeal for the establishment of a national film museum. In 1933 the Commission on Educational and Cultural Films explicitly laid down the establishment of a national film library as being among the chief objects of the Film Institute, the creation of which it adumbrated in its report *The Film in National Life*.

“The Film Institute”, it was declared† “would maintain a library with multiple functions. Within the limits of what is technically and financially possible, it would preserve for record a copy of every film printed in England which had a possible documentary value; it would make available for study films of interest to students; it would distribute films not available through the ordinary agencies; and it would maintain an up-to-date catalogue of films of cultural interest.”

The Governors of the British Film Institute recognised the importance of these recommendations and in July, 1935, inaugurated the National Film Library.

Its objects were defined as :—

- (a) To preserve for posterity films of national and historical value;
- (b) To distribute films to schools and educational organisations.

Films have been acquired for the Library mainly by gift, and the National Film Library Committee would like to thank the donors and especially the members of the film trade, who have rarely refused to give copies of their current features. A few items amongst the early films have had to be bought out of the very slender grants which the Library receives, for only in this way could certain unique copies of important films have been preserved to posterity.

* *The Bioscope*, April 13th, 1911, p.5.

† *The Film in National Life*, Section 223.

Many early films are still known to be in private hands; others lie decaying in old vaults or are in the possession of small film dealers. In acquiring such films as these, individual persons can be of the greatest assistance. People who have films, or know of the existence of films, of whatever kind, are urged to communicate with the Librarian of the National Film Library at 4 Great Russell Street, London, W.C. 1. ‡

It is the intention of the Library Committee, with the consent of the donors, to make available copies of all the most important films from the point of view of the history and development of the art of the cinema. These, like those that have already been made, will be available for study through the Loan Section of the Library. In the same Section are other films of a more strictly educational character which are available for lending to Institute members, schools, adult classes, clubs and similar bodies.

It has not been possible during the preparation of this catalogue, to date all the films in the Preservation Section with accuracy. They have therefore been divided according to the principal stages in the development of the cinema. The first section covers the period from 1896 to about 1902: as far as possible films on similar subjects have been grouped together. The second section covers the period when the one-reel film was dominant, from about 1903 to about 1911, but also includes all examples of similar types of film produced after the latter date, since one-reel dramas and comedies continued to survive for many years. The third and fourth sections contain films produced between 1912 and 1928, the period of the silent multi-reel feature; a division has been made for convenience at the year 1920: as has already been indicated, short films produced during the earlier part of this period, which are survivals of the one-reel *genre*, have been included in the second section. The last section of the catalogue is devoted to sound-films. Each of the sections after the first is broadly subdivided to bring films of the same kind together, and each is preceded by a brief historical note.

The preservation of our films is in itself a highly technical matter. Where a copy of a film is not used for projection but is

‡ *The Library Committee has prepared a list of films which it aims to acquire and a copy of this list will be gladly sent on request to any enquirer.*

kept for preservation only and where certain conditions of storage, washing, humidity and temperature are observed, the film can be preserved in good condition for a comparatively long time. By careful examination and occasional reprinting, where necessary, this period can be extended indefinitely. The British Film Institute is indebted to the British Kinematograph Society for its assistance in drawing up a detailed report on the conditions necessary for the permanent preservation of cinematograph film.

The cost of upkeep of the Preservation Section will, therefore, always be high. In the same way the Loan Section can never wholly cover its expenses by charges to borrowers. The Committee, therefore, takes this opportunity of appealing for funds to carry forward the Library's work. The task is an important one and the Committee trusts that in its fulfilment it will have wholehearted support both from the film trade in particular and the film-going public in general.

April, 1938

PART I

*List of Films Received
for Permanent Preservation*

Section I

1895-1902

Introductory Note

THE FIRST public exhibition of films in this country was given by the Lumière brothers at the Regent Street Polytechnic, London, on 20th February, 1896. On the same day R. W. Paul demonstrated his projector to an audience at Finsbury Technical College. The films shown then and for the next few years were often no longer than fifty feet (the standard length used in the Edison Kinetoscope from which the projectors of both the Lumières and R. W. Paul were derived). Seventy-five and one-hundred-and-fifty feet were also common lengths (sixty feet of film taking a minute to run). In this country they were shown principally as items in music-hall programmes.

These early films were designed primarily to show movements of the simplest kind, since it was the novelty of reproducing movement which fired the public interest. Yet even from the beginning the various kinds of film are seen emerging, the interest film, the comedy, the news-reel, the trick-film and the travelogue. There were no captions at this time, nor even main-titles nor trade-marks, so that it is often difficult to trace the source or title of any particular film; the only clues are in contemporary records and even these are scanty.

Untitled—(about 1896)

A rough sea breaks against a sea-wall.

PRODUCTION : *Unknown.*

Positive, 75 ft. CONDITION : *Shrunk, but otherwise good.*

WRECK IN A GALE, A. (Great Britain, before 1902)

Waves break over a stranded wreck.

PRODUCTION : *Warwick Trading Company.*

Positive, 90 ft. CONDITION : *Shrunk, but otherwise good.* DONOR : *Paisley Philosophical Institution.*

Untitled (before 1900)

Three small children are shown playing with rabbits in a farmyard.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Poor to fair : brittle.

Untitled (France, 1895-6?)

Workers leaving a French factory.

PRODUCTION : *Unknown.*

Positive, 40 ft. CONDITION : Fair : shrunk.

Untitled (France, 1895-97)

Opening with a shot of what appears to be workers leaving a factory, it passes to views of street scenes showing pedestrians, horse-buses, etc.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Shrunk and brittle, but otherwise the actual print is good.

Untitled (1895-1900)

An outdoor scene, apparently in a park, showing various vehicles and passers-by.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Poor : considerably shrunk.

Untitled (France, 1895-1900)

A French street scene, showing horse-drawn vehicles, including a furniture van.

PRODUCTION : *Unknown.*

Positive, 40 ft. CONDITION : Fair : shrunk and possibly incomplete.

DERBY : ON THE ROAD TO EPSOM, THE (*Great Britain, before 1902*)

Crowded vehicles of all kinds and pedestrians pour along the road to Epsom.

PRODUCTION : *Warwick Trading Company.*

Positive 90 ft. CONDITION : Shrunk, but otherwise good.

DONOR : *Paisley Philosophical Institution.*

Untitled (before 1903)

Street scenes in Leeds : among the traffic is a steam-tram.

PRODUCTION : *Unknown.*

Positive, 100 ft. CONDITION : Fairly good. DONOR : H. Braithwaite Esq.

Untitled (Great Britain, before 1900)

A series of views of city streets from a moving tram.

PRODUCTION : *Unknown.*

Positive, 140 ft. CONDITION : Good.

Untitled

A series of views of a steamroller being righted after having fallen into a ditch.

PRODUCTION : *Unknown.*

Positive, 125 ft. CONDITION : Good.

Untitled (before 1900)

A train enters a railway station.

PRODUCTION : *Unknown.*

Positive, 25 ft. CONDITION : Poor. Shrunken, brittle, broken and probably incomplete.

Untitled (before 1902)

Pleasure steamers on a river.

(Included in a length of film made for a special showing to the British Kinematograph Society, entitled *Selection of Films Taken Prior to 1902, etc.*)

PRODUCTION : *Unknown.*

Positive, 40 ft. CONDITION : New print. DONOR : T. Williamson Esq.

BLUEJACKETS' DRILL : VOLLEY FIRING (*Great Britain, before 1902*)

Sailors form into two ranks on a quayside, the front rank kneeling. They take aim and fire twice, come to attention and break into double time running towards the camera.

PRODUCTION : *Warwick Trading Company.*

Positive, 100 ft. CONDITION : Shrunken, but otherwise good.

DONOR : *Paisley Philosophical Institution.*

Untitled (Great Britain, 1895-1900)

A ceremonial march-past of infantry.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION Poor : shrunken and brittle.

Untitled (Great Britain, 1900)

Gordon Highlanders march by on their departure to the Boer War.

PRODUCTION : *Unknown.*

Positive, 75 ft. CONDITION : Fairly good. DONOR : H. Braithwaite Esq.

SAVAGE SOUTH AFRICA : ATTACK AND REPULSE (*Great Britain, 1900-1902*)

A mixed group of infantry and cavalry stand in array. Suddenly a scattered group of savages appears gesticulating in the foreground. The infantry fire : the cavalry pursue the natives from the scene. In a few moments the cavalry reappear and take up their former position, and all the men raise their hats and cheer.

PRODUCTION : *Warwick Trading Company. The actors were members of Fillis's troupe and the film may have been taken at the Earl's Court Exhibition.*

Positive, 90 ft. CONDITION : Slightly shrunk : otherwise good.

DONOR : *Paisley Philosophical Institution.*

SKIRMISH NEAR KIMBERLEY (*South Africa, 1900-1902*)

A troop of cavalry perform a series of manœuvres in typical South African veldt country.

PRODUCTION : *Warwick Trading Company.*

Positive, 150 ft. CONDITION : Shrunk, but otherwise good.

DONOR : *Paisley Philosophical Institution.*

SURRENDER AT KROONSTAD (*South Africa, 1900*)

A detachment of cavalry, with a wagon in their midst, files over a ford. Amongst the riders are Lord Roberts and Kitchener. Landrost, who carried the surrender to Lord Roberts, rides in the wagon.

PRODUCTION : *Unknown. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 150 ft. CONDITION : Shrunk, but otherwise good.

DONOR : *Paisley Philosophical Institution.*

RETURN OF CITY IMPERIAL VOLUNTEERS FROM THE BOER WAR
(*Great Britain, 1901*)

PRODUCTION : *Unknown.*

Positive, 75 ft. CONDITION : Fairly good. DONOR : H. Braithwaite Esq.

RETURN OF LORD ROBERTS FROM THE BOER WAR, THE (*Great Britain, 1902*)

Lord Roberts is seen disembarking, entering his carriage and riding along, presumably to the railway station. Kitchener and (possibly) Lord Milner also appear in the film.

PRODUCTION : *Unknown.*

Positive, 150 ft. CONDITION : Fairly good. DONOR : H. Braithwaite Esq.

FUNERAL OF QUEEN VICTORIA, THE (*Great Britain, 1901*)

A film of the funeral procession and of the many notable persons who took part in it. Prominent amongst them are King Edward VII, the Kaiser and the Prince of Wales (afterwards King George V).

PRODUCTION : *Unknown.*

Positive, 150 ft. CONDITION : Fairly good.

DONOR : *H. Braithwaite Esq.*

Untitled (Great Britain, before 1902)

King Edward VII is shown walking about on his yacht.

(Included in a length of film made for a special showing to the British Kine-matograph Society entitled *Selection of Films Taken Prior to 1902, etc.*)

PRODUCTION : *Unknown.*

Positive, 40 ft. CONDITION : New print. DONOR : T. Williamson Esq.

BRIGHTON FIRE, THE (*Great Britain, before 1902*)

A horse-drawn fire-engine gallops up. A hose is thrown over a parapet. In another scene an engine dashes up to a building, and the hose is turned on to it. Crowds are kept back by the police.

PRODUCTION : *Warwick Trading Company.*

Positive, 75 ft. CONDITION : Shrunk, but otherwise good.

DONOR : *Paisley Philosophical Institution.*

Untitled (Great Britain, before 1903)

A city fire-brigade dash to a fire and are afterwards seen attacking it.

PRODUCTION : *Unknown.*

Positive, 90 ft. CONDITION : Very fair : faded and brittle.

FIRE BRIGADE TURN-OUT. (*Great Britain, before 1902*)

Fire engines dash along past crowded pavements. When the last one has passed, the crowds break loose and run after them.

PRODUCTION : *Warwick Trading Company.*

Positive, 50 ft. CONDITION : Very fair : badly shrunk and partly faded.

DONOR : *Paisley Philosophical Institution.*

FIRE DRILL : CRYSTAL PALACE (*Great Britain, before 1902*)

A fire-engine gallops to a house and the escape ladder is put up to a window : passers-by collect to watch. A second scene shows a display in an arena : two white horses are led twice through burning frames, and then harnessed to a fire engine.

PRODUCTION : *Warwick Trading Company.*

Positive, 100 ft. CONDITION : Shrunk, but otherwise good.

DONOR : *Paisley Philosophical Institution.*

TURN OUT OF FIRE-BRIGADE (*Great Britain, about 1903*)

A number of fire-engines leave the station on what is apparently a ceremonial occasion. Afterwards the firemen are seen fighting a fire, and rescuing horses from burning stables.

PRODUCTION : *Unknown.*

Positive, 150 ft. CONDITION : Fair.

DONOR : *H. Braithwaite Esq.*

Untitled (*Great Britain, before 1903*)

Fire engines dash along a street past excited crowds which the police try to control. At the scene of the fire the firemen alight and unroll their hoses.

PRODUCTION : *Unknown.*

Positive, 75 ft. CONDITION : Fair : a little broken.

COOLIE BOYS DIVING FOR COINS (*before 1902*)

A view from above of native boys diving from their boats and climbing back again.

PRODUCTION : *Unknown. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 75 ft. CONDITION : Shrunken, but otherwise good.

DONOR : *Paisley Philosophical Institution.*

PANORAMA OF CALCUTTA (*before 1902*)

A view of the Calcutta water-front taken from a moving vessel.

PRODUCTION : *Unknown. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 90 ft. CONDITION : Shrunken, but otherwise good.

DONOR : *Paisley Philosophical Institution.*

NANKIN ROAD, SHANGHAI (*before 1902*)

A street scene in Shanghai showing pedestrians, rickshaws, cyclists and a detachment of soldiers.

PRODUCTION : *Unknown. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 90 ft. CONDITION : Slightly shrunken, otherwise good.

DONOR : *Paisley Philosophical Institution.*

DIVERS AT WORK UNDER WATER. (*France, before 1902*)

Two divers are seen salvaging a wreck on the sea-floor.

PRODUCTION : *Star Films, Paris. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 75 ft. CONDITION : Very shrunken, otherwise fairly good.

DONOR : *Paisley Philosophical Institution.*

HIS TRAINERS (*Great Britain, 1903*)

A boxer (name not given) in training ; views of his skipping and sculling.

Positive, 200 ft. CONDITION : Fair. ON LOAN FROM : Townley Searle Esq.

HIGHLAND REEL (*Great Britain, before 1902*)

Four kilted dancers perform a Highland reel on a platform at a festival gathering.

PRODUCTION : Warwick Trading Company.

Positive, 50 ft. CONDITION : Fair : shrunk, and partly damaged.

DONOR : Paisley Philosophical Institution.

Untitled (*before 1902*)

Three drummers play and dance before a crowd in a Continental, possibly Spanish, town.

PRODUCTION : Unknown.

Positive, 50 ft. CONDITION : Poor to fair.

Untitled (*before 1902*)

Three Cossack dancers perform on a theatre stage.

PRODUCTION : Unknown.

Positive, 50 ft. CONDITION : Fairly good.

DONOR : W. A. Smallcombe Esq.

Untitled (*France, about 1896*)

F. Trewey is seen performing with a black hat, turning it into various shapes, familiar (e.g. Napoleon's hat) or grotesque. (*Note* : This is apparently either a reprint or a new version of the film originally shown by the Lumière Brothers at the Regent Street Polytechnic in 1896.)

PRODUCTION : Lumière Bros.

Positive, 75 ft. CONDITION : Very fair : shrunk and brittle.

Untitled (*before 1903*)

Three men stand on a recumbent negro. Afterwards he rises and flexes his muscles to display his physical development. He is then seen in a boxing bout with a white sparring partner.

PRODUCTION : Unknown.

Positive, 75 ft. CONDITION : Fair : the film is brittle and the beginning and end broken.

WILL EVANS : MUSICAL ECCENTRIC (*Great Britain, before 1902*)

Will Evans, the well-known music-hall performer, tumbles on to the stage, does a series of tumbling tricks with a chair, plays a mandoline, does some more tumbling, and finally bows.

PRODUCTION : Warwick Trading Company.

Positive, 75 ft. CONDITION : Slightly shrunk, but otherwise good.

DONOR : Paisley Philosophical Institution.

CONJUROR, THE (*France, before 1902*)

A conjuror on a stage drapes a woman in a cloak. When he snatches it away again she has disappeared. He then goes to a table on the other side of the stage and lifts up a large cylinder to reveal the woman sitting beneath it. (Almost certainly one of the earliest films of Georges Méliès).

PRODUCTION : *Star Films, Paris. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 90 ft. CONDITION : Badly shrunk.

DONOR : *Paisley Philosophical Institution.*

W. GIBSON : EXCENTRICITÉ AMÉRICAINNE (*France*)

A man on a stage holding up a board announcing "P.F.—W. Gibson, Excentricité Américaine" walks forward towards the camera until the announcement board fills the whole screen. A comedian walks on to the stage, turns a somersault, and suddenly all his outer clothes drop off. Then he throws them on to himself, one by one, as though by magic, until he is dressed again. He sits on a chair but it turns to a brazier of fire, and he runs off the stage, trailing clouds of smoke behind him.

PRODUCTION : *Pathé.*

Positive, 50 ft. CONDITION : Good.

Untitled (France)

A man and a woman get up from bed and begin to dress; but each article of clothing they take up immediately changes to another. They throw everything down and stamp in a temper and suddenly they find themselves completely dressed. They turn to go out and suddenly their clothing has completely interchanged, the woman being in the man's clothes and the man in the woman's. One beats the other, and as suddenly all comes right again. Once more they turn to walk out, but in an instant they find themselves undressed again. In despair they go out as they are, and the clothes on the floor begin to rise of their own accord as they go.

PRODUCTION : *Pathé. (The film is clearly related to W. Gibson, Excentricité Américaine.)*

Positive, 100 ft. CONDITION : Good, but broken at end.

Untitled (before 1903)

A man comes on to a stage in the middle of which stands an upright empty picture frame. He walks through the frame to show that it is really empty. He then puts a canvas backing in the frame, waves his hand, and his own figure appears in the frame as a living picture. It imitates all his actions. Finally he waves his hand again and the image disappears.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Fairly good.

Untitled (before 1903)

A lightning artist draws before an audience. When he has finished he inverts the picture which turns out to be that of a woman's head. He begins another drawing, but apparently has no time to finish it, and tears the sheet hastily from the block. He has begun to sign (presumably) his name, when the film ends.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Poor to fair. Faded and yellow, but not greatly shrunk : brittle.

BEWITCHED INN, THE (France, before 1902)

A traveller is shown into his room at an inn and he proceeds to undress. As he puts each garment down, however, it suddenly disappears. The chair disappears as he attempts to sit down and finally the bed vanishes as he attempts to lie on it. He rushes out of the room in terror.

PRODUCTION : *Star Films, Paris. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 150 ft. CONDITION : Fair : considerably shrunk.

DONOR : *Paisley Philosophical Institution.*

HOUSE THAT JACK BUILT, THE (Great Britain, before 1902)

A girl is building a house of bricks when her young brother appears, and mischievously knocks the house down bit by bit, to his sister's distress. After a single-word title "Reversed", the film is run backwards and he appears by magical touches to build the house up again.

PRODUCTION : *Unknown. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 50 ft. CONDITION. Good. DONOR : Paisley Philosophical Institution.

Untitled (before 1903)

A conjuror touches a hat with his wand and makes it rise to the ceiling. He then asks the few members of his audience to stand, and himself disappears. An instant later the members of the audience are standing upside-down on the ceiling unable, despite their endeavours, to get down again.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Fairly good.

DONOR : *W. A. Smallcombe Esq.*

WRESTLING SEXTETTE (before 1902)

After a brief preliminary wrestling bout by two women in tights, two couples of men, also in tights, engage in bouts in which it is made to appear, by trick

photography that they are thrown to the ceiling, torn to pieces, completely flattened. At the end they emerge well and smiling.

PRODUCTION : *Unknown. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 150 ft. CONDITION : Poor to fair : badly shrunk.

DONOR : *Paisley Philosophical Institution.*

BRAHMIN AND THE BUTTERFLY, THE (*France, before 1903*) (*Two copies*)

A magician brings in a huge empty "cocoon". He plays a pipe and a serpent enters, which he places in the "cocoon". When he opens the lid again, a butterfly woman emerges and dances before him. He catches her and throws a cloak over her, but when he lifts it again the form of another woman is revealed. She taps the kneeling magician with her foot, whereupon he changes into the serpent, and crawls behind her from the stage.

PRODUCTION : *Made by Georges Méliès.*

Positive, 120 ft. CONDITION : Fair. Brittle but not shrunk.

MOTORIST, THE (*Great Britain, before 1903*)

A motor car runs over a policeman. When he tries to catch it, it runs up the side of a house, into the sky, round the moon, round the rings of Saturn, and falls back to earth outside the police court with a crash which causes all the court officials to rush out to see it. The car has changed to an innocent-looking horse-and-trap, but as it moves off it changes back to a motor and the police give chase anew.

PRODUCTION : *R. W. Paul.*

Positive, 150 ft. CONDITION : Fairly good.

Untitled (probably France, before 1902)

Two men are seated in an open-air cafe. A third joins them and orders a drink. When it arrives he accidentally squirts the siphon into the face of one of the others.

PRODUCTION : *Unknown.*

Positive, 40 ft. CONDITION : Poor. Very shrunk.

Untitled (before 1900)

Three children get up from their cots and have a pillow-fight until their mother comes in and makes them all lie down again.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Good, slightly shrunk.

Untitled (before 1903)

Two youths wash their faces at a table, boisterously douching and splashing

one another. One pours ink in the other's bowl, so that as he washes he turns gradually from white to black : he throws the basin of inky water over the first, and the film ends with a good-natured scrap.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Poor : brittle.

Untitled (before 1903)

Two young men play chess at a table. One makes a move while the other's attention is diverted and the move is disputed. A quarrel develops into a fight, in which both fall to the ground below the camera's view : only hats, boots, clothing of all kinds tossed into the air can be seen. Finally the manager of the restaurant enters, and lifts both dishevelled combatants to view.

PRODUCTION : *Unknown.*

Positive, 75 ft. CONDITION : Fairly good.

Untitled (before 1900)

Three men sit at a table laughing and talking and are served with drinks by a self-conscious, giggling waitress.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Fair : considerably shrunk, somewhat faded.

Untitled (before 1902)

Two strangers sit down at opposite sides of a revolving table in a restaurant. One orders a meal and then turns aside to his newspaper. As the various items are brought, the other turns the table round to bring them within his reach and consumes them with relish. The first customer, finding after a time that he is apparently not being served, violently abuses the manager.

PRODUCTION : *Unknown.*

Positive, 90 ft. CONDITION : Good.

Untitled (before 1903)

A professor sits writing at a table. He then takes up his manuscript and proceeds to deliver a loquacious harangue on it to the camera, at the same time pouring himself out a drink: in stirring it he absent-mindedly dips his spoon into the ink, and afterwards into the drink again, discolouring it. He ceases his harangue to take a drink and splutters out the liquid in dismay.

PRODUCTION : *Unknown.*

Positive, 40 ft. CONDITION : Fair.

Untitled (before 1903)

Two old ladies in bonnets and shawls (the actors are clearly men) stand gossiping behind a fence. Two workmen creep up to the other side of the fence, pull the hems of the old ladies' skirts through the palings and nail them to the wood.

When the women discover their plight they try to get away and pull down the fence in their attempt.

PRODUCTION : *Unknown.*

Positive, 75 ft. CONDITION : Poor.

TWO OLD SPORTS (*Great Britain, before 1902*)

Two men at a table are enjoying reading the paper *Footlight Favourites*. They turn over to look at a picture of an actress in tights. They laughingly dig each other in the ribs, and proceed to tell each other funny stories each of which convuls them with laughter.

PRODUCTION : *Unknown. Distributed in Great Britain by the Warwick Trading Company.*

Positive, 80 ft. CONDITION : Slightly shrunk, otherwise good.

DONOR : *Paisley Philosophical Institution.*

Untitled (*France, before 1903*)

A man and a boy in a top-hat meet and laugh together over two magazines.

PRODUCTION : *Unknown.*

Positive : 50 ft. CONDITION : Badly shrunk : both ends broken.

Untitled (*before 1903*)

In front of a moving windmill a miller with a bag of flour accidentally bumps into a sweep with a bag of soot. The result is a scrap, in which the miller becomes covered with soot and the sweep with flour. Finally they run off pursued by a crowd of onlookers.

PRODUCTION : *Unknown.*

Positive, 50 ft. CONDITION : Fair : brittle, but not greatly shrunk.

Untitled (*before 1903*)

On a seat by a pond, in which bathers are splashing about, a man and woman in comical clothes sit down together, having first removed the bathers' clothes from the seat. The bathers pull a rope tied to the seat, and the two fall backwards into the water.

PRODUCTION : *Unknown.*

Positive, 75 ft. CONDITION : Fairly good.

PAINTER'S MISFORTUNE, A (*France, about 1903*)

Several men creep up behind a painter at work by a river bank and push him in. By reverse photography he is twice made to leap back on to land. He expostulates with the jokers who then roll him on the ground.

PRODUCTION : *Pathé.*

Positive, 35 ft. CONDITION : Faded and brittle : incomplete.

Section II

1903-1911

Introductory Note

THE SHORT films of two or three minutes' duration often fell, sometimes fortuitously, into simple plots, but they were not long enough to tell a story. A general demand for story films about the year 1903 led to the advent of the one-reel film which might be anything up to 1,000 feet in length. Classic examples of early story films are "The Great Train Robbery" (America, 1903), "Rescued by Rover" (Great Britain, 1904) and "The Life of Charles Peace" (Great Britain, 1903-4).

For the next six years these one-reel films reigned supreme and on the strength of their popularity cinemas sprang up in all parts of the country, becoming so numerous that eventually they had to be brought under legislative control by the Cinematograph Act of 1909. Films at this time were sold on the open-market principle. That is to say, a producer would sell copies of a film to several different renters, and an exhibitor might obtain the film from any one of them.

A gradual but rapid expansion in the length of films which began in 1909 culminated in the arrival of the first full-length feature film (usually defined as a film over 3,000 feet in length) in 1911, and from that point the one-reel film gradually died although it did not finally disappear from cinema programmes for several years. As a matter of convenience all one-reel films, including those produced after 1911, have been included in this section.

Dramas

AFRA (*Italy*)

Afra, an African negress, is bought at a Roman slave-market. She is rescued and escapes with her mistress's child. The mistress prays to the goddess who shows her, in a vision, where the child is to be found. She goes thither, through underground caves, and mermaids return the child to her; she returns to her attendants.

PRODUCTION : *Cines*.

Positive, one reel. CONDITION : *Fair, rather shrunk*.

DONOR : *Harry Price Esq.*

AFTER ONE HUNDRED YEARS (*America, 1911*)

At the Royal George Inn in 1810 a party of roisterers puts up for the night. In 1910 George Armstrong of New York goes to visit the inn, where his grandfather was last heard of. He finds a bullet-hole in the mantelpiece. Falling asleep, he dreams of how his grandfather was shot while playing cards.

PRODUCTION : *Selig Polyscope.*

Released in Great Britain in June, 1911.

Positive, one reel. CONDITION: Poor, very shrunk. DONOR: Harry Price Esq.

ALPINE ECHO, AN (*America*)

A Swiss rescues a small girl from an avalanche and takes her to his home, where she grows up with his son Antoine, whom she learns to love. Ten years later the son, infatuated by an American woman tourist, follows her to America, but is rejected by her with contumely. Meanwhile the old man is brought to his deathbed, and before he dies he asks the girl to find his son. She goes to New York and searches the city in vain. In poverty and despair she goes to sell her last possession, an old musical box, to an antique dealer. Antoine, working at the back of the shop, recognises the music of the box, and comes out to be reunited with the girl.

PRODUCTION : *Vitagraph.*

Positive, one reel. CONDITION: Poor to fair.

BACK TO NATURE (*America*)

A chauffeur loves in vain a young secretary above his social rank. They both accompany their employer when he sets off for Australia where he has been appointed consul-general. The ship is wrecked and the party has to take refuge on a desert island. Here the chauffeur's resource and ability make him the natural leader of the party, and he rules as king. He still woos the secretary. She is about to relent towards him when suddenly rescue arrives. As they journey back to civilisation, however, she realises she has grown to love him and agrees to marry him.

PRODUCTION : *Vitagraph.*

Positive, one reel. CONDITION: Fairly good.

BILLY'S BIBLE (*Great Britain, 1910*)

Billy, leaving his family to go on active service, receives a Bible from his mother. His comrades jeer at him for reading it. In a desperate battle he volunteers to fetch water. He is attacked by natives, and rescued only just in time. When his tunic is opened it is found that the Bible has saved him from death : embedded in it lies a bullet. On his return home he tells of the miracle. (An introductory title describes the story as founded on fact.)

PRODUCTION : *Cricks and Martin.*

Positive, one reel. CONDITION: Good.

BLACK BEAUTY (*Great Britain, 1910*)

While out riding a man is dragged from his horse, beaten senseless and robbed by two thieves. The horse returns home alone, carries the man's wife back to the scene of the disaster, and then returns a second time to take back a message appealing for aid. As a result an ambulance arrives to carry the man home again, where he is restored to health.

PRODUCTION : *Hepworth.*

Positive, one reel. CONDITION : Fair.

BRAVE CHILDREN or THE YOUNG THIEF CATCHERS.

(*Great Britain*)

Two children are put to bed, their parents bidding them goodnight on their way out to the theatre. Burglars enter the house. Being interrupted by the maid they knock her senseless. The little girl hears the commotion, descends the stairs, and, seeing the burglars, telephones for the police. She tries to hold the burglars up with a revolver taken from her father's drawer, but they tie her to a chair. The little boy also creeps down, and tries to do the same. As the burglars are hitting him, the police and parents rush in.

PRODUCTION : *Cricks and Martin.*

Positive, one reel. CONDITION : Good.

BROKEN DOLL, THE (*America*)

A small Indian girl, ill-treated by her own people, is kindly greeted by a settler's child, who gives her a doll: when the Indian mother sees the doll, she throws it down and breaks it. As the result of a quarrel, the Indians plan to attack the whites. The Indian girl warns the settler, and he and his comrades are thus able to vanquish the attackers. The little girl, wounded, returns to die beside her broken doll.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : Fairly good.

CHRISTMAS CAROL, A (*America, 1910*)

A film of the story by Charles Dickens.

PRODUCTION : *Edison.*

Positive, one reel. CONDITION : Good.

CLIOS AND PHYLETES (*Italy, 1911*)

Haxar, returning in triumph from conquest, asks for Clios as his wife, but her father, Diomedes, informs him that she is already betrothed to Phyletes. In revenge, Haxar attacks and overcomes the city. The wounded Diomedes seeks safety in flight. Phyletes returns to find Clios whom Haxar has taken. He fires the palace and snatching her from the hands of Haxar, flees with her in the confusion.

PRODUCTION : *Itala.*

Positive, one reel. CONDITION : Good ; preliminary titles missing.

CURSE OF RED MAN, THE (*America, 1911*)

The wrestling prowess of Terapai, a Maricopa Apache, is noticed by a white traveller, who offers to place the Indian in the Sherman School. He graduates with honour and receives a medal. Returning to his tribe, he finds himself ostracised and takes to drink. He kills a bar-tender and, being pursued, eludes his pursuers by back-tracking. Cornered at last, he is killed in a desperate fight. The sheriff draws from his pocket a half-empty whisky bottle and unpins his medal, holding them up as an object lesson for all to see.

PRODUCTION: *Selig Polyscope.*

Released in Great Britain, May 7th, 1911. This film was regarded as one of the outstanding films of the year, being specially reviewed in *The Bioscope*, March 30th, 1911.

Positive, one reel. CONDITION: Film is shrunk and both introduction and ending are missing.

DONOR: *Harry Price Esq.*

DEPUTY'S DUTY, THE (*America*)

A man and a young woman regularly rob the mail coach, the woman being disguised as a man. The deputy sheriff, Broncho Billy Anderson, unaware of this, falls in love with the woman. The pair again rob the mail and the deputy is called upon to pursue them. He traces the man to his hut and arrests him. In an adjoining room he finds the woman's disguise. He takes his prisoner to her hut and traps her into giving herself away, when he arrests her also.

PRODUCTION: *Essanay. With G. M. Anderson.*

Positive, one reel. CONDITION: Fair.

DREAM SHIP (*America, 1914*)

The story is based upon a sentimental poem, the purport of which is that in dreams all our wishes come true. At a mediæval court the king parts a girl and a troubadour and makes love to the girl. The dream maid showers down roses of sleep from her ship in the clouds, and the king becomes a beggar, the beggar a king. When they awake, the king, being moved by the incidents of his dream, brings the lovers together again.

PRODUCTION: *The actors include Harry Pollard, Margarita Fischer, Fred Gamble, Joseph Harris and Frank Cooley.*

Positive, one reel. CONDITION: Good.

DONOR: *Harry Price Esq.*

EDGAR ALLAN POE (*America, 1909*)

Edgar Allan Poe's wife lies dying. He writes verses of *The Raven*, and hawks them round for sale. At last a publisher is found who approves them, but by the time Poe has returned with food, his wife is dead.

PRODUCTION: *American Biograph. Directed by D. W. Griffith, with Barry O'Moore (Herbert Yost) and Linda Griffith.*

Positive, one reel. CONDITION: Possibly incomplete but otherwise good.

FAITHFUL UNTO DEATH (*France?*)

Volubilis, the flower-gatherer, loves Glycina, but Ivy is jealous. Ivy tries to drown Volubilis in vain. One day, as Glycina goes through the woods, a piece of ivy attaches itself to her. The ivy covers her more and more and threatens to choke her. The villagers cut it away just in time: as they do so, Ivy, sitting in his house, falls faint and dies. Glycina and Volubilis are happily united.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : *Fair.*

DONOR : *Harry Price Esq.*

FAMILY RECORD, THE (*America, 1914*)

An old man finds on a bookstall his own family Bible with his name and his wife's name in it ; since he last saw it his own death at sea has been added. He tells the story of his life to the bookseller. He and his wife, Jane, were orphans ; after their marriage he bought the Bible and entered in it his name and hers. His employer, being his rival in love, discharged him and he was forced to go to sea, where he was shipwrecked. After 30 years' existence on a desert island, on which he had found a veritable treasure of pearls, he was discovered and taken home. At the conclusion of the story, the bookseller takes him to Jane's house. When their greeting is over, she tells how, thinking her husband dead and being in want, she had married his employer, whose brutal treatment had compelled her to obtain a divorce. Poverty had forced her to sell everything, even the old family Bible.

PRODUCTION : *Selig Polyscope.*

Positive, one reel. CONDITION : *Poor : the ending is missing.*

ON LOAN FROM : *Townley Searle Esq.*

GIRL OF THE CABARET, THE (*America, 1913*)

A Westerner in New York meets a cabaret-girl, courts and weds her. Five years later farm life palls on the city girl. She returns to the city, taking her child with her. She fails at rehearsals, but the child is accepted as a performer. The father goes in search of them and accidentally bumps into the child in the park. The mother has learnt her lesson and all are re-united.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : *Good.*

DONOR : *Harry Price Esq.*

GREAT TRAIN ROBBERY, THE (*America, 1903*)

Railway bandits attack a booking clerk and bind him. Having mounted the train they rob the mail van. They stop the train and rob the passengers, after having made them alight. They escape on the detached engine to where their horses are tethered. Meanwhile, the booking clerk's little daughter has discovered her

father and unbound him. He warns the sheriff, whose men are whiling away their time dancing, and the bandits are pursued and shot down.

PRODUCTION : *Produced and directed by Edwin S. Porter.*

This is the first story film of importance in the history of the cinema in America.

Positive, one reel. CONDITION : *Fair.* ON LOAN FROM : *David Carson Esq.*

HAUNTED BEDROOM, THE (*America, 1914*)

Paul goes to a gambling house to win a marriage dowry for his sister, Lizette. When he has done so he evades the gamblers' efforts to detain him and escapes. Feeling his weak heart failing, he seeks refuge in an inn, where he hides his money under the floorboards. In the night he dies and thereafter his ghost guards the money. Some time later an English traveller stays in the room. He finds the money and, although in straitened circumstances, is inspired by the ghost to take it back to Lizette.

PRODUCTION : *Edison.*

Positive, one reel. CONDITION : *Fairly good.* DONOR : *Harry Price Esq.*

HAYDN AND MOZART (*America*)

Haydn shows Mozart how to play a phrase he had declared to be impossible. The two friends part, Mozart relating his forebodings of the Requiem messenger incident. In London, Haydn hears of his death. The film is designed to be accompanied by a special programme of music to be played by the cinema orchestra.

PRODUCTION : *One of the Famous Music Master Series written and directed by James A. Fitzpatrick, assisted by Tom Shaw. Photography by Bert Dawley.*

Positive, one reel. CONDITION : *Fair.* DONOR : *Harry Price Esq.*

HINDOO'S CHARM, THE (*America, 1913*)

Sir Edward marries Phyllis in order that she may care for his two children, but she has no affection for them. A fakir, wishing to be revenged on Sir Edward, gives the youngest girl a potion for her foster-mother, to make her love her. Instead it nearly poisons her. She recovers, however, and takes the two children into her arms.

PRODUCTION : *Vitagraph ; with Maurice Costello, Helen and Dolores Costello, Clara Kimball Young and James Young.*

Positive, one reel. CONDITION : *Fairly good.* DONOR : *Harry Price Esq.*

HINDOO'S CURSE, THE (*America, 1912*)

Randall, being in India and at his wits' end for money, robs the jewel from the temple-idol, and earns the priest's curse. Prospering, he contracts to marry Grace Leverton in return for helping her impoverished father. On returning

from the wedding ceremony Randall is killed by two Hindoos, and Grace is re-united to her real lover.

PRODUCTION : *Vitagraph.*

Positive, one reel. CONDITION: *Fairly good.* DONOR : *Harry Price Esq.*

HIS PHANTOM SWEETHEART (*America*)

The hero, unable to go to the theatre with his friends because of an appointment, falls asleep in his club. He dreams that he is at the theatre; he meets a lovely woman and accompanies her home. She tells him her husband is in a madhouse. She goes from the room, and suddenly a shriek is heard. Her husband has murdered her, and is about to strangle the hero, when he awakes.

PRODUCTION : *Vitagraph ; with Earle Williams and Anita Stewart ; written by Earle Williams and directed by Ralph W. Ince.*

Positive, one reel. CONDITION : *Rather poor, the film is hard and shrunk.*

DONOR : *Harry Price Esq.*

HOOLIGANS OF THE WEST, THE (*France*)

The film first shows the cowboys' camp, and then the catching of wild horses. Horse thieves shoot the cowboys and drive their booty off. "Hooligans" (apparently Red Indians) then attack a train. One of the cowboys, having been taken prisoner by the Indians, is able to send a message back to the camp. All the cowboys turn out and rout the Indian hooligans.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION: *Fair; incomplete.*

HOW A BRITISH BULLDOG SAVED THE UNION JACK (*Great Britain*)

Savages attack a British outpost and take away the Union Jack. A cavalryman, attempting to retrieve the flag, rides into a native ambush and is captured. The natives taunt him by reviling the flag; just as they set fire to it, the bulldog of the outpost rushes up, seizes it, and frightens the natives away, enabling the soldier to free himself. The film ends with a close-up of soldier and dog against a Union Jack background.

PRODUCTION : *Walturdaw.*

Positive, one reel. CONDITION : *Fair.*

IN THE ELEMENTAL WORLD (*America, 1913*)

A husband leaves his hungry wife in the woods and goes off to hunt. She, thinking herself deserted, meets a young hunter, who gives her some of his last remnant of food. She steals from him and accidentally breaks his gun. Forgiven, she goes back to find her husband returned with food. She takes the remains of the food and her husband's gun back to the young hunter, and then returns to face her husband's wrath.

PRODUCTION : *Biograph.*

Positive, one reel. CONDITION : *Fair.*

DONOR : *Harry Price Esq.*

IN THE HAREM OF HASCHEM (*America, 1913*)

An Arab, wishing to be avenged on the Sultan, who has punished him for his cruelty, gives him his daughter for his harem, enjoining her to kill him. Love intervenes. The Arab decides to kill them both himself, but is foiled by the Sultan, who spares him.

PRODUCTION : *Lubin.*

Positive, one reel. CONDITION : Poor ; the film is brittle and ends abruptly.

DONOR : *Harry Price Esq.*

INDIAN VESTAL, THE (*America*)

A white girl is captured by American Indians. She grows up and is invested by the Indians with divine attributes. She wonders why she has no natural mate, as the Indians have. She meets a trapper, and falls in love with him. She subdues the fury of the Indians by her control over them, and returns with the trapper to civilisation.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : Poor : it is shrunk and the beginning is missing.

DONOR : *Harry Price Esq.*

INTO THE JAWS OF DEATH (*America, 1910*)

Fred leaves Helen to journey abroad. Soon after she writes to him begging him to return to prevent her father compelling her to marry John Caldwell ; but Caldwell, given the letter to post, reads and destroys it. In six months he is married to Helen. Fred, anxious at hearing no news, returns and Caldwell's trickery is unmasked. Soon after, Fred joins the fire brigade. Caldwell, returning home drunk, overturns the stove which sets the house on fire. When the firemen arrive, Fred is first up the ladder and rescues Helen. He returns to rescue Caldwell ; the latter jumps to safety, but Fred is overcome and has himself to be rescued. In the last scene Helen, become a widow, consoles the convalescent Fred.

PRODUCTION : *Essanay. Distributed in Great Britain by Urbanora.*

Positive, one reel. CONDITION : Fair.

DONOR : *Harry Price Esq.*

ISLAND MAIDEN (*France, 1911*)

Pillagers from an island rob a Gaulish village while the villagers are away hunting. The hunters return suddenly and capture a woman pillager. As she is to be executed, a young chief intercedes for her, making himself responsible for her actions. On another occasion the pillagers come again and capture the island maiden, who alone has stayed to offer resistance. On the hunter's return, a rival accuses her of conspiracy, and the young chief is condemned to die. Meanwhile,

the island maiden drugs her captors and, swimming to the mainland, is able to save the chief as the axe is about to fall.

PRODUCTION : *Gaumont.*

Positive, one reel. CONDITION: Fair ; rather shrunk ; ending not quite complete.

DONOR : *Harry Price Esq.*

JAEI AND SISERA (*France*)

A version of the Biblical story, in colour.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : Good.

JEAN RESCUES (*America*)

Alice's fiancé is jealous of Jean, her dog. Jean makes friends with Horace Mann. When out swimming one day, Horace is seized with cramp. Alice's fiancé refuses to save him, but Jean swims to the rescue. Alice rejects her fiancé and in the last scene is engaged to Horace ; the dog Jean lives happily ever after.

PRODUCTION : *Vitagraph. With Jean, the famous collie dog.*

Positive, one reel. CONDITION : Fair.

JUDAS MACCABEUS (*Italy*)

The Biblical story of Astarte's unrequited passion for Judas Maccabeus and the events leading up to the execution of the Maccabees at the hands of King Antiochus.

PRODUCTION : *Cines.*

Positive, one reel. CONDITION : Good.

JUST KEEP A THOUGHT FOR ME (*Great Britain, 1920?*)

A story woven round a song with the refrain "Just keep a thought for me." Paganelli is befriended in his boyhood by a girl. When he has grown to become a famous 'cellist she falls in love with him. He deserts her but falls a victim to drink. She helps him on to his feet again only to find herself left once more deserted and heartbroken.

Positive, one reel. CONDITION : Fairly good.

ON LOAN FROM : *Townley Searle Esq.*

LIEUTENANT DARING'S ADVENTURE IN A SOUTH AMERICAN PORT (*Great Britain*)

Lieutenant Daring, visiting a South American port with his ship, sees a girl being insulted at a café and knocks her assailant down. The latter plots with his friends to kidnap Daring and sends him a decoy letter ; they also kidnap the girl. Daring keeps the rendezvous of the letter and is captured, taken to a torture chamber and tied beneath a door studded with spikes which slowly shuts

down upon him. In the meantime the girl, who has managed to escape, warns his shipmates and they come to the rescue just in time.

PRODUCTION : *British and Colonial.*

Positive, one reel. CONDITION : Fair.

LIEUTENANT ROSE, R.N., AND HIS PATENT AEROPLANE.

(*Great Britain, 1909*)

Lieutenant Rose invites officials of the Admiralty to inspect the finished model of his Patent Wireless Controlled Monoplane, but alien spies intercept the letter. They visit Rose under the guise of Admiralty officials, and kidnap him: they also kidnap the Admiral's two daughters who are on a visit to Rose. All three are carried to a trading schooner at sea. While the spies return to get Rose's apparatus, he escapes, swims to a service ship, and sends a message by wireless to the dockyard. As a result a body of sailors turns out to the rescue. The spies attempt to escape in a rowing boat, but it is sunk with cannon shot.

PRODUCTION : *Clarendon.*

Positive, one reel. CONDITION : Good.

LIFE OF CHARLES PEACE, THE (*Great Britain, 1903-4*)

The exploits of Charles Peace, showing his first burglary; the murder of Dyson; Peace disturbed by the police at home and the roof-top fight which ensues; a burglary at Blackheath; how he deceives the police dressed as a parson; his capture by P.C. Robinson; his journey by train to Sheffield for trial and his attempt at escape; an identification parade in prison; and finally his execution.

PRODUCTION : *Sheffield Photo Company. Directed by Frank Mottershaw.*

Positive, one reel. CONDITION : Good.

(NOTE : This film, 720 feet in length, is one of the earliest one-reel story films to be produced in Britain).

LIFE OF CHRIST, THE (*France*)

The first reel of a two-reel coloured film of the life of Christ. It shows the arrival of Joseph and Mary at Bethlehem, the wise men following the star, the nativity and adoration, the massacre of the Innocents and flight into Egypt, Christ helping His father in the carpenter's shop at Nazareth, and later, astounding the learned doctors in the Temple.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : Good.

LOST FREIGHT CAR, THE (*America*)

Jim, the freight conductor, loves Nell, the yardmaster's daughter, against her father's will. Jim is entrusted with a train carrying a valuable wagon of silk, but the wagon becomes uncoupled during the journey and, rolling down a bank, is lost. Jim is dismissed. He determines to find the lost wagon and clear his name. While walking along the track he sees a burning bridge and is able to



PLATE I *The Life of Charles Peace*: Peace in a fight with the police on the roof of his house. (See pp. 32 and 140)



PLATE II *The Great Train Robbery*: The hold-up of the railway booking-clerk. (See pp. 27 and 138)

flag a warning to the railroad president's special (on which Nell and her father are also travelling) just in time. Seeking timber in an adjacent wood to reinforce the bridge, Nell finds the silk wagon and all ends happily.

PRODUCTION : *Kalem.*

Positive, one reel. CONDITION : *Very poor.*

MARCUS LYCINIUS (*Italy*)

Marcus Lycinius is shown at a Roman feast. He loves Livia. A jealous rival denounces her as a Christian, and she is imprisoned. Her heroism in prison converts Lycinius to the faith also, and they share martyrdom and glory together.

PRODUCTION : *Cines.*

Positive, one reel. CONDITION : *Fair.*

DONOR : *Harry Price Esq.*

MODERN BRIGANDAGE (*France, about 1907*)

A motor-cyclist who holds up a car is pursued by a policeman on a bicycle, the held-up car and another car. The policeman finds him in a café garden, but after a struggle he escapes. When his motor-cycle breaks down he hides in some bushes. A car comes up and all except the driver leave it to continue the pursuit into the bushes. The robber emerges alone and forces the driver at the pistol-point to drive him away. The pursuers continue the chase in the second car. As the result of a police telephone message the robber's car is stopped by a barricade. He escapes across a stream, but is finally caught and arrested.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : *Good.*

MUGGINS V.C. (*Great Britain, 1909*)

Muggins, a country yokel, fills and carries a bucket of water for his sweetheart, but receives a snub instead of a kiss for his pains. A recruiting sergeant persuades him to join the army. At first he is bullied by his comrades. Later, on active service, during an attack on the outpost by native tribesmen, Muggins, the last man standing, runs off with a wounded comrade on his shoulders, hotly pursued. He wards off his attackers until suddenly relieved. Arrived home with a medal he proudly relates his exploit to the enthusiastic villagers. The film leaves him in the arms of his sweetheart.

PRODUCTION : *Cricks and Martin.*

Positive, one reel. CONDITION : *Fairly good ; preliminary titles missing.*

NAN IN FAIRYLAND (*Great Britain, 1912*)

Nan, an outcast beggar, finds refuge in a nightwatchman's hut, and falls asleep to dream of Fairyland. The Imp of Mischief leads her to Giantland. Just as a giant is about to eat her, however, she is rescued by a good fairy and transported to Fairyland, where she is feted and treated to a display of dancing.

PRODUCTION : *Unknown.* (*The actors throughout appear to be children, except for those impersonating the giants.*)

Positive, one reel. CONDITION : *Good.*

NIGHT IN THE JUNGLE, A (*America*)

While his master is away hunting in the jungle, and is delayed through a wound he has received, Jan, the villainous servant, attacks a guest. The daughter of the house releases a caged tiger which mauls Jan. The master returns . . .

PRODUCTION : *Selig Polyscope.*

Positive, one reel. CONDITION : *Fair, ending missing.*

DONOR : *Harry Price Esq.*

OLD ACTOR, THE (*America, 1912*)

The old actor loses his part because of his age. Unable to break the news to his family, he instead assumes the clothes and trade of a beggar who has collapsed in the street and whom he has assisted to his tenement. The old actor's daughter and her fiancé pass by, the fiancé giving him a coin. He discovers he has accidentally given a five-dollar piece and returns to recover it : the old actor flees, fearing detection, but is eventually caught. His daughter recognises him, but her momentary shame soon vanishes. Meanwhile the old man's substitute has proved a failure, and he returns home with the two young people to find a note awaiting him offering his old job back again.

PRODUCTION : *Biograph. Directed by D. W. Griffith. With Mary Pickford.*

Positive, one reel. CONDITION : *Good.*

PARASITE, THE (*America*)

Adams leaves his sister to go to war. Adams is shot, and an impostor, perceiving himself to be Adams's double, returns to take his place in civil life. He robs people and is arrested for stealing a necklace. The real Adams, who was only wounded, returns, and all ends happily. (The film is interesting as being an early case of an actor doubling himself.)

PRODUCTION : *Kalem*

Positive, one reel. CONDITION : *Fair, ends abruptly.* DONOR : *Harry Price Esq.*

QUEEN OF NINEVEH, THE (*Italy, 1911*)

Queen Tamaris of Nineveh induces Canach to poison her husband. The High Priest, Mitrane, escapes with little Assur and entrusts him to a shepherd. Fifteen years later the time of expiation arrives. Mitrane takes Assur to the temple and tells him the secret of his birth. On a feast-day Assur suddenly reveals himself. The Queen and Canach fly. Canach proves himself a coward, so the Queen herself dons armour and, being unrecognised by her son, meets her death at his hands.

PRODUCTION : *Ambrosio*

Released in Great Britain July 9th, 1911. One of the more important productions of 1911 and specially reviewed in *The Bioscope* of June 1st, 1911.

Positive, one reel. CONDITION : *Fair, ends abruptly.* DONOR : *Harry Price Esq.*

RAILROAD INSPECTOR'S PERIL, THE (*America, 1913*)

Jack, the railroad inspector, decides to convey a valuable freight personally, in view of thefts which have occurred in his division. As the train moves away, his sweetheart, who has come to see him off, sees robbers clambering on to it. She warns Jack's father, the division manager, who calls out a special engine, and she herself leaves in a car. Meanwhile Jack has been attacked and bound. The girl intercepts the train at the water-tank, clammers on the carriage roof, captures the ringleader of the robbers at the revolver point, and is able to thwart the robbery until the arrival of the special.

PRODUCTION: *Kalem.*

Positive, one reel. CONDITION: Fairly good; the ending is abrupt.

RESCUED BY ROVER (*Great Britain, 1904*)

A nursemaid wheeling a pram scornfully ignores an old gipsywoman. Later, when the maid is flirting with a soldier, the gipsy steals the baby from the pram. The distracted nurse returns to break the news to her mistress. Rover, the dog, immediately sets off in search, out of the window, down the street, over a river, until he finds the house where the baby is kept. He returns, makes his master follow him, and thus the baby is found and returned to his family.

PRODUCTION: *Hepworth. Directed by Cecil M. Hepworth. With C. M. Hepworth, Mrs. Hepworth, their baby son, Mr. and Mrs. Sebastian Smith and Rover the dog.*

Positive, one reel. CONDITION: New print.

RICHARD III (*Great Britain, 1911*)

A film of F. R. Benson's Shakespearean production, played in the Shakespeare Memorial Theatre, Stratford-on-Avon.

PRODUCTION: *Unknown*

Positive, two reels. CONDITION: Fair.

DONOR: *Harry Price Esq.*

RICHELIEU (*America*)

Richelieu secures Du Barat's loyalty by imprisoning him and then marrying him to his ward, whom Du Barat loves. King Louis orders the ward to court as his mistress. His designs are foiled by the Queen, and the ward returns to Richelieu. Du Barat, incited by Barradas the arch-conspirator, suspects Richelieu of implication in the affair and goes to kill him. He discovers Richelieu's innocence, saves his life, and the conspiracy of Barradas is unmasked.

PRODUCTION: *Vitagraph.*

Positive, one reel. CONDITION: Fairly good; abrupt ending.

DONOR: *Harry Price Esq.*

RIFLE BILL CAUGHT IN A TRAP (*France*)

Rifle Bill rescues a girl who has fallen over a cliff-edge. Later, bandits set a trap for him and capture him. The girl, out of gratitude, rescues him. The bandits

are about to kill the girl, when Rifle Bill, seeing them from the distance, shoots them one by one with his rifle.

PRODUCTION : *Eclair.*

Positive, one reel. CONDITION : *Good.*

ROMANCE OF THE COAST (*America*)

Harry Myers, an artist in search of local colour, goes to a fishing village, and there falls in love with a fisher-girl. One day, despite the rough seas, she is forced to go fishing by her drunken father. She becomes stranded on a rock in rough water and is rescued by Myers, who soon after marries her.

PRODUCTION : *Lubin.*

Positive, one reel. CONDITION : *Poor, very badly shrunk.*

DONOR : *Harry Price Esq.*

SAUL AND DAVID (*America, 1911*)

A version of the Biblical story showing the anointing of David, his meeting with Michal when he comes to play at Saul's court, Goliath's challenge and his defeat, Saul's jealousy of David, David's return after his victories, the incident of the Witch of Endor, and the death of Saul and Jonathan.

PRODUCTION : *Vitagraph.*

Positive, one reel. CONDITION : *Good.*

SAVED BY A BURGLAR (*Great Britain*)

A little girl hides in the safe and accidentally locks herself in. The distracted family search for her in vain. The same night a burglar breaks in, opens the safe and finds the child. He lifts her out on to a chair, presses the service-bell and flees, but is caught by a policeman on his way out. The child's parents, overjoyed to see her, persuade the policeman to release the burglar, whom they reward.

PRODUCTION : *Urban.*

Positive, one reel. CONDITION : *Fairly good.*

SAVED BY A SEARCHLIGHT (*Great Britain, 1909*)

At a dance on the *Dreadnought*, Lieutenant Rose meets Sadie Lee, the millionaire's daughter. On her way home after the dance, Sadie is kidnapped by smugglers. Lieutenant Rose sees the kidnapping by the searchlight of his ship and goes to the rescue, but is himself captured. On payment of a ransom, the smugglers release Sadie Lee but take Lieutenant Rose to a deserted yacht ; they imprison him in the cabin and smash a hole in the yacht's side. Meanwhile, Sadie Lee has communicated with Lieutenant Rose's ship and his men are able to rescue him in the nick of time. The kidnappers are pursued and their boat is sunk.

PRODUCTION : *Clarendon.*

Positive, one reel. CONDITION : *Poor.*

DONOR : *Harry Price Esq.*

1776, or THE HESSIAN RENEGADES (*America, 1909*)

An American despatch bearer, pursued by Hessians, seeks refuge in his father's house. He hides in a chest. The Hessians enter the house, and one of them, being assured by the father that the chest is empty, fires into it, killing the youth inside. The father, vowing vengeance, rouses the countryside. By a ruse he and his neighbours gain possession of the arms of the Hessians, who thus lie at his mercy.

PRODUCTION : *Biograph. Directed by D. W. Griffith. Among the cast is Linda Griffith.*

Positive, one reel. CONDITION : Good, but incomplete.

SIMPLE CHARITY (*America, 1910*)

A tenement slavey falls in love with a handsome young doctor. She dresses in her precious best frock to attract his attention, but without avail. An old couple in the tenement have fallen upon hard times, due to the man's inability to get work : he is slowly dying of starvation. The slavey pawns her beloved frock to help the couple. Eventually, they are forced to seek the help of the Charity Commissioners, who spend so much time enquiring into their means that help comes too late to save the old man from death. The young doctor is called but can do nothing. He accidentally becomes aware of the slavey's act of generosity and rewards her with a kiss.

One of Mary Pickford's earliest films.

PRODUCTION : *Biograph. Directed by D. W. Griffith. With Mary Pickford.*

Positive, one reel. CONDITION : Fair. DONOR : F. R. A. Arton Esq.

STAGE-COACH DRIVER AND THE GIRL, THE (*America*)

A girl goes out to join her friend on a ranch : the driver of the stage-coach is her friend's brother. During the journey from the station, the coach is attacked by bandits. When it overturns in its headlong flight, the occupants take refuge behind it and keep the bandits at bay. One of them goes on to the ranch alone and brings back relief just in time. The girl has lost her heart to the gallant stage-coach driver who protected her.

PRODUCTION : *Selig Polyscope. With Tom Mix, Louella Maxam, Goldie Colwell, E. J. Brady and Edward Jones.*

Positive, one reel. CONDITION : Fair.

STORY OF ESTHER, THE (*France*)

A coloured film, on tinted stock, based on the Biblical story.

PRODUCTION : *Gaumont.*

Positive, one reel. CONDITION : Good.

STORY OF JEPHTHA'S DAUGHTER, THE (*France, 1913*)

A coloured film, based on the Biblical story of Jephtha.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : Fairly good; slightly shrunk.

STRANGE STORY OF ELSIE MASON, THE (*America*)

A baby wanders away and is found by a wealthy widow, who adopts her. Twenty years later finds her engaged to Jack. The widow, feeling herself to be dying, reveals to the girl her real parentage ; Elsie writes to Jack, renouncing him, and returns to her poor home. Jack follows her there and affirms his love for her.

PRODUCTION : *Kalem.*

Positive, one reel. CONDITION : *Fair.*

DONOR : *Harry Price Esq.*

THREE MUSKETEERS, THE (*Italy, 1909*)

The film is based on well-known incidents in *The Three Musketeers* and *Twenty Years After* by Alexandre Dumas. It shows D'Artagnan's journey to Paris, his meeting with the Musketeers, the intrigue of Buckingham and the Queen, D'Artagnan's journey to England to retrieve the Queen's necklace, the poisoning of the Queen's waiting-woman by a woman in the service of the Cardinal, and the death of the murderer at the hands of the three Musketeers.

PRODUCTION : *Cines. (Historical Art Series No.1)*

Positive, one reel. CONDITION : *Very poor.*

TWO LITTLE WAIFS (*Great Britain, 1907*)

A little boy, stolen by the gipsies, meets at the gipsies' encampment a little girl who has also been stolen. They run away and are found by a market gardener who takes them to the gate of the boy's home. The little boy is taken in, but the little girl is driven away by a gardener and is taken again by the gipsies. Later the boy and his father go to find the girl. As they reach the gipsies' house a fire breaks out there. The father rescues the girl from the burning house and later the two children are seen happy and safe at the boy's home.

PRODUCTION : *Williamson.*

Positive, one reel. CONDITION : *New print.*

DONOR : *T. Williamson Esq.*

UNA OF THE SIERRAS (*America, 1913*)

The story of a young girl who has led a primitive life with her father, a gold prospector, who strikes gold just before he dies, leaving his daughter, now very wealthy, to the care of a relative. The girl's wildness and the difficulty of reconciling her to civilised life afford humorous scenes. Rivals in business and in love appear on the scene, and the girl dramatically shows her preference by buying thousands of shares, putting the hero on his feet again.

PRODUCTION : *Vitagraph.*

Positive, one reel. CONDITION : *Good.*

DONOR : *Harry Price Esq.*

UNDER WESTERN SKIES (*America*)

Three drunken ranchers, one of whom is Broncho Billy Anderson, force their way into the hut of a girl while her father and sweetheart are away. They play

cards for the girl. Forced to extreme remedies, she passes Broncho Billy a note offering herself to him in marriage if he will protect her from the others. The note is seen by the others, and the result is a quarrel which ends in a duel : Broncho Billy wins. He is married to the girl, but she hates him bitterly. Later she goes off with her old sweetheart. As they are crossing the prairie, however, a dust-storm springs up and he deserts her, finding his way to Broncho Billy's prospecting tent. Broncho Billy goes out to the girl's rescue. She spurns her old sweetheart for his treachery, and turns to Broncho Billy's arms.

PRODUCTION : *Essanay. With G. M. Anderson.*

Positive, one reel. CONDITION : *Good.*

VANISHING TRIBE, THE (*America*)

Cowboys and Indians inhabit neighbouring abodes. One of the cowboys, in defiance of the Indians, takes an Indian girl to live with him. Later, he ill-treats her and deserts her for a white girl. The maiden returns to the wigwam, but is shunned by her tribe. The cowboy and his new consort pack their belongings to leave the encampment. They are followed by a young Indian, who shoots the cowboy. He is in turn shot by the other whites. The old Indian who is left comes to avenge the youth, but also meets his death. The wigwam is thrown down and only the women are left to take their sad departure.

PRODUCTION : *Flying "A"*.

Positive, one reel. CONDITION : *Fair.*

DONOR : *Harry Price Esq.*

WARNING, THE (*America, about 1914*)

Betty, a spoiled country girl, disobeys her mother's orders by going to town, and there accidentally meets a young drummer from the city, to whom she is greatly attracted. Later Betty, reclining in a hammock, falls asleep over a novel. The young drummer comes and kisses her awake. Promise of marriage leads to elopement, but after a faked marriage the young man deserts her. Prevented from gassing herself, she returns home, but is rejected by her mother. She goes to the river bridge and throws herself from it, but suddenly wakes up in the hammock where she has been dreaming. She sees the young man waiting at the end of the garden, but she ignores him and rushes in to her mother, promising never again to disobey.

PRODUCTION : *Majestic. With Dorothy Gish.*

Positive, one reel. CONDITION : *Good.*

WATER BABIES, or THE LITTLE CHIMNEY SWEEP, THE (*Great Britain*)

From the story by Charles Kingsley. Tommy, the little chimney sweep, goes with his cruel master Grimes to clean the chimneys of a house. Tommy comes down the wrong chimney into little Ellie's bedroom. He is discovered and pursued as a thief. He escapes across country and dives into a lake, sinking to the bottom. There the underwater sprites change him into a water-baby. He saves a diver from an octopus. Later, Grimes falls into the lake in a drunken

stupor. He is about to ill-treat Tom again, when a sprite changes him to a fish. Four years later Ellie, still thinking of Tom, is taken to the lake-floor by a mermaid and changed to a water-baby. She and Tom sit on an anchor which rises, drawing them on board a vessel. The Squire, Ellie's father, is on board and he gives the two his blessing.

PRODUCTION: *Clarendon.*

Positive, one reel. CONDITION: Broken at beginning and end, but otherwise good.

WHITE SLAVE, THE (*France*)

A goatherd is parted from the woman he loves when she is bought as a slave by a passer-by, who sells her again at the slave-market. Her new master treats her with kindness and respect, intending, presumably, to make her mistress of his house. The goatherd finds out where she is, and is called before her master to play his pipe. The lovers rush into each other's arms, to the wrath of her master. A rich merchant, however, buys her into freedom, and thus the two lovers are reunited.

PRODUCTION: *Gaumont.*

Positive, one reel. CONDITION: Somewhat shrunk in parts; otherwise good.

No title (America)

A car drives up to a ranch to be greeted with laughter by the cowboys. The driver offers to race one of them on horseback for a wager. The car wins. In the bar saloon, all congratulate the driver except the disgruntled rider. When the car-driver offers him a drink, he pulls out his revolver, but the driver draws his own more quickly. A fight is then proposed: they roll up their sleeves and begin a strenuous boxing bout.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Good but incomplete; main title missing.

No title

Four men gamble at cards. One accuses another of cheating. They adjourn to the grounds to fight a duel and the accuser is killed. His fiancée rushes out, takes up his sword and, continuing the duel, kills his adversary.

PRODUCTION: *Unknown.*

Positive, 200 ft. CONDITION: Fairly good; main title missing.

No title (France)

A soldier leaves his wife to go to the war. He is shot in battle and before dying leaves his personal keepsakes to the adversary who shot him. Later the adversary is himself wounded, and is by chance taken into the household of the first soldier. He shows the keepsakes to the woman of the house, who recognises them as her husband's. With difficulty she pardons him.

PRODUCTION: *Elge.*

Positive, one reel. CONDITION: Fair, main title missing.

No title (France)

A dog has been left in charge of a house which is entered by burglars. They carry the booty to their barrow, but the dog lifts it off again as soon as they turn their backs and hides it. Then it closes the street-door on them and runs off to fetch two policemen. They enter the house and seize the burglars just as the dog's master returns. Later the dog is publicly decorated.

PRODUCTION : *Gaumont.*

Positive, one reel. CONDITION: Fairly good; main title missing.

No title (America)

Henry and Hugh (his mother's favourite) both love Helen, but she rejects Hugh. He therefore goes out west. A year later his mother, blind and ill, yearns for news of him. Henry goes to find him. His stage-coach is waylaid and he shoots and pursues the bandit. He finds him lying unconscious and recognises his brother. Henry leaves a message and goes back to give himself up to the sheriff. Hugh recovers consciousness, however, reads the message and is able to arrive in time to prevent the sacrifice and to die in his brother's arms. Henry returns with the reward on Hugh's head to pay off the family mortgage, and poses as his brother to his blind mother, who joins his hand with Helen's.

PRODUCTION : *Vitagraph.*

Positive, one reel. CONDITION: Fair; main title missing.

No title (France)

A man and his wife receive a note informing them that their daughter has been kidnapped and demanding a ransom of two hundred pounds. They inform the police. The child is taken to the kidnapper's dwelling. An organ-grinder next door, hearing her ill-treated, goes in to protest, and is himself imprisoned. The organ-grinder's daughter runs to the parents for help, and guides them and the police to the robber's den, where they release both child and organ-grinder.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION: Fairly good; beginning and main title missing.

No title (America)

Billy and Ned both love the same girl, but she marries Billy. The two men go off prospecting together but Billy keeps the marriage secret to avoid hurting Ned. Ned always insists on going for the post, and jealously hides Billy's letters from his wife under the floor-boards. One day they are besieged by Indians and Billy is fatally wounded. Ned brings the letters to him. Billy tries to strangle him when he realises the situation but his strength fails him. Ned continues to fight the besieging Indians, but is himself shot. He falls beside Billy and they clasp hands and die together.

PRODUCTION : *Essanay. With G. M. Anderson.*

Positive, one reel. CONDITION: Fairly good; slightly shrunk; main title missing.

No title (America)

A minister (Broncho Billy Anderson) and a prospector locate a mine. The prospector treacherously knocks the minister unconscious during his sleep and leaves him to die. A squaw finds him and has him taken to the Indian encampment. Later he teaches her the commandment "Thou shalt not kill". The Indians by chance capture the prospector and the minister claims his life. He ties him up and is about to stab him when the squaw suddenly appears and thrusts before him the commandment he has written for her. He lets his victim go.

PRODUCTION : *Essanay. With G. M. Anderson.*

Positive, one reel. CONDITION : Fair ; main title missing.

No title (America)

A half-caste cowboy (Broncho Billy Anderson) molests the head rancher's daughter. The cowboys capture him and are about to whip him when the girl intervenes and stays them. Later she refuses a suitor; enraged, he has her kidnapped by Broncho Billy's partner and taken to their hut. Broncho Billy comes to the hut, finds the girl being molested, fights and overcomes the kidnapper and is about to kill him when the girl stops him.

PRODUCTION : *Essanay. With G. M. Anderson.*

Positive, one reel. CONDITION : Good ; main title missing.

No title (America)

Grafton, the detective, is informed of the strange disappearance on the eve of her wedding of the heiress Mabel Renshaw. He traces the kidnapping to Dr. Scott, trustee under her father's will, who holds her money until she marries, and who has imprisoned her in his lunatic asylum.

PRODUCTION : *Essanay.*

Positive, one reel. CONDITION : Good but incomplete ; main title missing.

No title (Italy)

The aged Niccolo of Florence receives a letter concerning his daughter Lisa : he confronts her with it, and then evicts her from the house. Lisa is found by Fanfulla who takes her to Troilus. Troilus returns with her to Niccolo and reunites father and daughter, at the same time himself feigning a reconciliation with Niccolo. He then steals the secrets of the defence of Florence and enables the besieging army to enter the city. Lisa goes mad when she hears this news. Niccolo's three sons avenge their father and sister by drowning Troilus in a well.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : Fairly good ; preliminary titles are missing.

No title (America, 1911)

A story of the American Civil War. The Boy leaves the Girl he loves for the scene of war. Chance brings the battle to the Girl's home. The Boy, panic-

stricken in his first battle, flies to her house for refuge ; she spurns him. Later he rejoins his regiment undetected. Meanwhile the Boy's side is losing and he volunteers to go for reinforcements. He returns, through fire and other obstacles, with a convoy of ammunition. The general congratulates him and the Girl embraces him.

PRODUCTION : *American Biograph*. Directed by D.W. Griffith. With Lilian Gish.
Positive, one reel. CONDITION : Good ; main title missing.

No title (Great Britain)

Figures in period costume enter and dance. A woman then leaves the room, apparently to hide in a game of hide-and-seek. In another room she hides in an old chest. The others search for her. They find her handkerchief beside the chest, which is locked, but no other clue, and they eventually abandon the search. Thirty years later the woman's lover, now grown old, in a vision sees the woman leaving the chest. Horror-stricken, he rushes to the room, prises open the chest, and finds her skeleton.

PRODUCTION : *Clarendon*.
Positive, one reel. CONDITION : Fair ; main title missing.

No title (France)

The blind beggar falls sick and writes a note which his dog takes out and gives to a woman : she reads it, and fetches a doctor to the beggar. He leaves a prescription which the dog takes to the chemist. He returns with the medicine, but too late. The old man dies. The dog is his solitary mourner, and all efforts to drag him from the grave or to feed him fail.

PRODUCTION : *Gaumont*.
Positive, one reel. CONDITION : Fair ; shrunk, and main title missing.

No title (America)

A boy, taken to the circus, is infatuated by the clown's antics. Afterwards he continually plays at clowning. A month later he falls ill, and his life is despaired of. His father seeks out the circus clown and persuades him to perform at the the boy's bedside. As a result his life is saved.

PRODUCTION : *Vitagraph*.
Positive, one reel. CONDITION : Fairly good ; main title missing.

No title (America)

An English trader buys a squaw from the Seminoles but Major Ellis, the local Governor, acting upon the representations of a young chieftain, Red Jacket, compels the trader to marry the squaw, declaring that the Seminoles are not to be treated as slaves. The vindictive trader thereupon incites the Seminoles to attack the whites against Red Jacket's advice. Red Jacket can only save the Governor's wife and child. A year later a messenger comes to the hard-pressed

Seminole from General Jackson demanding the surrender of Red Jacket in iron in return for a peaceful settlement. Red Jacket gives himself up, unbound : the General, touched by his bravery, spares him.

PRODUCTION : *Selig Polyscope.*

Positive, one reel. CONDITION : Fair ; main title missing.

No title (America)

Bob, the reporter, distresses his family and risks the loss of his job by his addiction to drink. Realising his folly he determines to make good. His editor gives him one last chance, to report the visit of the State Governor to a mining strike area. Bob is shunned by his fellow-reporters who commandeer the only conveyance from the station. Arriving late after a long walk, he arrives just in time to hear an explosion caused by inexperienced blacklegs. He overhears the Governor's message, and rushes with it to the telephone. The other reporters pull him away, but he defeats them by getting two telephone linesmen to tap the line for him, and deliver his story. His salary is raised as a result of the coup, and he returns joyful to his family.

PRODUCTION : *Vitagraph: With Flora Finch in the cast.*

Positive, one reel. CONDITION : Fair ; introductory titles missing.

No title (America)

A boy bullies a small girl and is knocked down by her brother. The incident leads to a feud between the members of both families. The barn of one accidentally catches fire, and the father of the other is wrongly accused and imprisoned. On his release he vows vengeance, and enters the house of his enemy with a loaded revolver. He finds the little girl alone, however, and she treats him so kindly that his heart softens : finally she succeeds in reconciling the two men entirely.

PRODUCTION : *Vitagraph.*

Positive, one reel. CONDITION : Fair ; main title missing.

No title (America)

An old trader and his daughter, known as Captain Kate, meet Charles Clancey who is hunting for animals for the circus. Clancey gives Kate his card. Later the trader dies of the plague. Captain Kate, deserted by her natives, builds herself a hut rather than journey alone, and sends a messenger to Clancey for aid. Lions attack the hut, but her pet leopards defend her. Meanwhile Clancey finds the messenger murdered ; he reads Kate's message and goes to her rescue. The two journey to Capetown together and, by the time they reach there, are engaged.

PRODUCTION : *Selig.*

Positive, one reel. CONDITION : Fairly good ; main title missing.

No title (America)

A woman finding in her husband's dressing gown an invitation to a rendezvous with another woman, follows him and learns that he keeps a gaming house. She goes thither in disguise, and breaks her husband by playing at the tables. He becomes destitute. Later he rescues a woman from a runaway horse, and is enabled to begin a new and better life.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : Poor to fair ; main title missing.

No title (Great Britain)

A maid steals her mistress's necklace. When discovery seems imminent, she confesses to the footman who loves her; he takes the blame, and is sent to prison. Three months later she becomes engaged to his successor. The first footman escapes and takes refuge with the maid, but she is embarrassed by his reappearance, and gives him away to the pursuing warders. Five years later, as the maid and her fiancé are going to church to be wed, the first footman, now free, chances to meet them and denounces the girl. Her fiancé, seeing her guilt confessed in her demeanour, denounces her.

PRODUCTION : *Hepworth.*

Positive, one reel. CONDITION : Shrunken ; main title missing and ending broken.

Comedies

AVIATION HAS ITS SURPRISES (*France*)

An enraged husband, having found a letter to his wife from Willy, proposing a rendezvous on the Eiffel Tower, takes her clothes out of the room and locks her in. She dresses in a tablecloth and lampshade and waves to an airman, who lands outside her window. She borrows his coat, hat and aeroplane, and flies away. When her husband returns and finds her gone, he eats calcium carbide, drinks a glass of water, and, swelling out like a balloon, he sails away in pursuit. Arriving at the Eiffel Tower, he snatches Willy up into the air, and they sail along together, struggling, while the wife, who has descended, follows them on foot below. The men fall into the street and are dissuaded from fighting by two other women who walk away with them. The wife comes running up, and they both flee.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : Fair.

BETTY LEARNS THE BUSINESS (*France*)

The humorous escapades of Betty who tries to learn to be hat-maker, pastry-cook, shop-assistant, fruiterer and house-painter and comes to disaster through her pranks in each case, being finally brought home in disgrace.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : Fairly good.

CALINO AS FIREMAN (*Italy*)

Calino stirs up the sleepy rural fire-brigade, which is called to a fire. Whenever he appears, the scene becomes suddenly and miraculously animated (by accelerated motion). Finally he is decorated for his prowess.

PRODUCTION : *Gaumont.*

Positive, one reel. CONDITION : *Good.*

CHEAP REMOVAL, A (*Great Britain*)

Father, failing to agree on terms with the furniture remover, tries to remove his own furniture on a hand barrow: he pays dearly for his experiment with misfortune upon misfortune.

PRODUCTION : *Hepworth.*

Positive, one reel. CONDITION : *Good, but incomplete.*

DRAT THAT BOY.

A mischievous boy is chastised by his mother. She takes down the stove pipe to clean it and as she peers down one end, he blows through the other with bellows, covering her with soot. She chases him and beats him again. As she steps back from the task she falls into a large wash-tub.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : *Good.*

FATHER BUYS A MOKE (*France*)

Father buys a donkey and cart from a gipsy and has it brought home. All the family make a fuss of the donkey but father cannot get it to move. They unharness it, but no one can ride it, not even the mounted gendarme. They reharness it to the cart, and fire a gun. Off goes the donkey, throwing out its passengers, and returns home to the gipsy.

PRODUCTION : *Elge. Distributed in Great Britain by Gaumont.*

Positive, one reel. CONDITION : *Fair.*

FATHER'S LESSON (*Great Britain*)

Three mischievous children leave the school-room when their governess falls asleep and go out for a horse-ride. On their return they are punished and brought back to the school-room. They tell the dog to fetch their ponies. He runs to the stables, undoes all the doors, and brings all three ponies back to the house and into the school-room. Father has to pay the ostler and the children ride round the room on the animals. A shot of the animal performers, with the dog taking a bow, ends the film.

PRODUCTION : *Hepworth.*

Positive, one reel. CONDITION : *Good.*

FATTY'S HOODOO DAY (*America*)

A slapstick comedy in which Fatty Arbuckle successfully wins the affections of his sweetheart against a rival.

PRODUCTION : *Mack Sennett Keystone. With Roscoe Arbuckle.*

Positive, one reel. CONDITION : Good.

FLIRT, THE (*America, 1909*)

The flirt makes the acquaintance of a number of women, and alienates them by deserting them as quickly. Soon he has to fly from them all. He simulates suicide by drowning, but is caught by the policeman and punished by being drawn along in a goat-cart.

PRODUCTION : *Edison. The actors include Elsie MacLeod, Bliss Milford, Cora Williams, Grace Williams, Edw. O'Connor, Saul Harrison and Marjorie Ellison.*

Positive, one reel. CONDITION : Fairly good. DONOR : Harry Price Esq.

FLYING PUMPKIN, THE (*Italy*)

A mischievous boy replaces a gardener's prize pumpkin with a painted balloon. When the gardener lifts the cover to show the pumpkin to his friends, it sails away. Everyone joins in the chase which ensues, along streets, up a stairway, into a room, and out over the roof-tops. When they finally catch it, everyone jumps on it at once.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : Fair ; rather brittle.

FOOLSHEAD KING OF REPORTERS (*Italy*)

Foolshead, newspaper reporter, is ordered to attend and report on a wedding. He is thrown out by the lackeys but each time returns by some new device, dressing as a lackey, getting inside a basket of flowers, or climbing a painter's rope. When he is found beneath the bridal bed the enraged guests can contain themselves no longer and chase him back to his office where they are eventually routed by the reporters with a shower of manuscripts and papers.

PRODUCTION : *Italia.*

Positive, one reel. CONDITION : Fairly good.

FOOLSHEAD'S CHRISTMAS (*Italy*)

Foolshead invites all his friends to a grand Christmas party, but has some alarming adventures in getting the tree home. When he arrives, it is a mere trunk, and with it he finally beats both his pursuers and his enraged guests.

PRODUCTION : *Italia.*

Positive, one reel. CONDITION : Good.

FUN WITH A TIGER (*France*)

A showman's much-publicised "fierce Bengal tiger", a dog covered with a striped skin, is allowed by the showman's small son to run into the street. The

sight throws the whole town into consternation. The police and soldiers are called out, as well as Mr. Gun, the famous big-game hunter. The film closes with a view of the tiger-hunters cowering behind a street barricade, before which the dog comes and sits up begging.

PRODUCTION : *Lux.*

Positive, one reel. CONDITION : *Fair.*

GOLF GAME AND THE BONNET, THE (*America, 1914*)

A typical John Bunny comedy, in which he is accompanied by the equally famous Flora Finch.

PRODUCTION : *Vitagraph*

Positive, one reel. CONDITION : *Fair.*

DONOR : *F. R. A. Arton Esq.*

HAWKEYE, SHOWMAN (*Great Britain*)

Hawkeye runs a fair side-show, offering 10s. to anyone who can tie him up so that he is unable to escape: he puts his hands to a hole in the stage backcloth and his assistant unties the cord. He has to dismiss his assistant for drunkenness, and employs another, who absconds with the night's takings, leaving Hawkeye tied up on the stage to the derision of his audience.

PRODUCTION : *Hepworth.*

Positive, one reel. CONDITION : *Fairly good; the beginning however is broken.*

HERE WE ARE AGAIN (*Great Britain*)

After reading an advertisement of a local harlequinade a policeman falls asleep. He dreams that he is about to arrest two rogues stealing sausages from a butcher's shop when they suddenly turn to clown and pantaloons: he turns two lovers from a park seat and they suddenly change to Columbine and Harlequin. All four figures dance and jest, appear and disappear before him until he is completely bewildered. He throws down a ham and it explodes to reveal Father Christmas who takes out a sergeant's badge to place on his arm. The policeman wakes to find his inspector shaking him.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : *Fairly good.*

HIS CHUM THE BARON (*America*)

A man steals his friend's dress suit and goes to a party as Baron von Sneezer. The friend follows him, finds him alone, and undresses him by force. Thereafter he runs from room to room in his underclothes trying to avoid the other guests, and is eventually discovered in a cupboard.

PRODUCTION : *Keystone.*

Positive, one reel. CONDITION : *Good, but incomplete.*

DONOR : *F. R. A. Arton Esq.*



PLATE III *The Funeral of Queen Victoria: King Edward VII and Kaiser Wilhelm II in the procession. (See pp. 15 and 138)*



PLATE IV *The arrest of Miss Sylvia Pankhurst, 1913. (See p. 70, Miss Davison's Funeral)*

HIS WEDDING MORNING (*Great Britain, 1908*)

The misfortunes of a bridegroom on his wedding morn. He falls into a water-butt, is nearly arrested as a tramp, bumps into a sweep and is covered with soot, and is eventually beaten, on his arrival at church, by the bride's enraged father. On his return home, he sees from the calendar that it is Friday, the thirteenth of the month.

PRODUCTION : *Cricks and Martin.*

Positive, one reel. CONDITION : Good.

HOBOKEN TO HOLLYWOOD (*America, 1918*)

A 16 mm. copy of a slapstick comedy in three parts involving a journey by motor car to Hollywood.

PRODUCTION : *Unknown.*

Positive, 250 ft. CONDITION : Fairly good. DONOR : Harry Price Esq.

HOTEL MIX-UP (*America, 1914*)

One of the earliest films of Chaplin. He plays the part of an inebriate who becomes involved in a series of domestic tangles in a hotel. (Issued in America under the title *Mabel's Strange Predicament*).

PRODUCTION : *W. H. Productions Co. Directed by Mack Sennett, with Charles Chaplin, Mabel Normand, and Chester Conklin.*

Positive, one reel. CONDITION : Fair. DONOR : Harry Price Esq.

HOW FOOLSHEAD PAYS HIS DEBTS (*Italy*)

Foolshead, badgered by creditors, escapes them by tricks of disappearance and fading through doors and walls. He gets into a magic bag which moves mysteriously of its own accord. The creditors chase the bag through the streets but it always eludes them. Two tourists buy the bag from Foolshead and get into it. The creditors catch it, and turn out the two tourists whom they beat. The tourists then turn round to beat Foolshead but he has half-faded into a wall. The film closes with an enlarged view of the tourists trying in vain to beat a diaphanous Foolshead.

PRODUCTION : *Italia.*

Positive, one reel. CONDITION : Fair; complete, but worn.

HOW THE TRAMP GOT THE LUNCH (*America, 1909*)

A tramp, failing to win a share of the workman's lunch by good-humoured persuasion, pushes him into a barrel and rolls him down the hill. The barrel's career, however, is stopped by a friend of the workman and the two return to punish the tramp.

PRODUCTION : *Edison.*

Positive, one reel. CONDITION : Poor. ON LOAN FROM : Townley Searle Esq.

MAUDIE'S ADVENTURE (*Great Britain, 1908-10*)

A mischievous girl, chastised by a young woman, pins a paper to her back with the words: "My name is Maudie, please kiss me." A number of adventures follow as various types of men try to kiss her. Finally, as one more gallant than the rest is about to inform her of the paper, she misunderstands his intentions and accidentally knocks him down through a trap-door.

PRODUCTION : *Clarendon.*

Positive, one reel. CONDITION : *Fair.*

DONOR : *Harry Price Esq.*

MR. LONGWHISKER'S PRIVATE THEATRICALS (*France*)

First the amusing episodes during the rehearsal of Mr. Longwhisker's amateur dramatic show are seen. On the night of the performance the leading man fails to arrive, so the butler, who has helped with the prompting, is pressed into service. The distinction goes to his head and turns him to a strutting peacock. To his dismay, however, the leading man arrives just as the curtain is to rise, and the butler is stripped of his fine costume and ejected down the back stairs to the laughter of his fellow servants.

PRODUCTION : *Gaumont.*

Positive, one reel. CONDITION : *Good.*

DONOR : *F. R. A. Arton Esq.*

NICK WINTER AT THE RACES.

Two husbands, unable to discover where their wives continually go, employ Nick Winter, the detective. He follows them to the racecourse, but the excitement of the race makes him so delirious that the two wives have to assist him. They discover his mission and have the laugh on their husbands when Nick Winter eventually returns, race-mad.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : *Fair; incomplete.*

NOBBY THE NEW WAITER (*Great Britain, 1913*)

Nobby gets a job as a waiter during a waiters' strike, and clowns his way through his duties until he is eventually dismissed.

PRODUCTION : *Ec-ko. With Sam T. Poluski.*

Positive, one reel. CONDITION : *Fairly good.*

DONOR : *Hal Blickner Esq.*

NON-STOP MOTOR CYCLE (*Denmark*)

A man buys a motor-cycle and rides it out of the shop. He cannot stop, however, and careers wildly along, knocking down a painter's ladder, an old lady, a pram, an organ-grinder, and a policeman. His enraged victims all chase him and when he at last crashes into a basement parlour they jump on him and belabour him.

PRODUCTION : *Nordisk.*

Positive, 170 ft. CONDITION : *Poor; brittle, broken and faded.*

PASTRYCOOK'S PRACTICAL JOKES, A (*France*)

A pastrycook's apprentice plays all kinds of practical jokes on people. They congregate at the pastry shop to punish him. He runs away, wards off his pursuers with a hose, and then runs them into a chicken house, locks the door and fires the surrounding grass.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : Fair.

PATENT GLUE (*Germany*)

Two boys play all kinds of practical jokes with a pot of glue, which sticks immediately and effectively. They glue the chairs and tableware so that they stick to the servants ; they glue the top-hat of their mother's visitor ; when a sentry lays down his rifle to kiss a pretty girl, they glue the rifle to the sentry box. Finally they offer to drill a group of boys playing at soldiers, and they so arrange the manœuvres that the boys are left glued by the backs of their trousers to the fence.

PRODUCTION : *Unknown.*

Positive, one reel. CONDITION : Fairly good.

PIMPLE'S WONDERFUL GRAMOPHONE (*Great Britain, 1913*)

Pimple, the clown, sets up a large box fitted with a gramophone horn and sits down inside it. A notice declares that the "gramophone" will play any tune asked for. Different types of people come along, and various clown knockabouts follow. One of a well-known series of Pimple films.

PRODUCTION : *Phoenix.*

Positive, one reel. CONDITION : Fair.

DONOR : *Harry Price Esq.*

POLICEMAN'S MA-IN-LAW (*France, 1910*)

A policeman, bullied by his mother-in-law, gets the help of a bigger policeman, but they have to retreat before mother-in-law's fury. Six policemen suffer the same fate. They return for reinforcements, and fifty policemen arrive on the scene, but they all have to run, the enraged mother-in-law pursuing them. They climb trees, but she chops a tree down. They scramble into handcarts, but she chases them in a donkey-van.

PRODUCTION : *Unknown. With Messrs. Boucot (of the Alcazar d'Été) Mansuelle (of the Eldorado) Phylo and Mme Carmina (of the Gaité Rochechouart).*

Positive, one reel. CONDITION : Fair, but incomplete.

POLICEMEN'S LITTLE RUN, THE (*France, 1908*)

A dog steals a joint from a butcher's and is chased by all the members of the police force along the street, down an area, through a cellar, up the side of a house, over a roof and back again, through a bedroom window, and out again until it reaches its kennel. Here the dog turns on the police and chases them all the way back to the police station.

PRODUCTION : *Zecca. Distributed by Pathé.*

Positive, one reel. CONDITION : Good, except for the end, which is broken.

PUMPKIN RACE, THE (*France*)

Two mischievous boys upset a barrow of pumpkins which roll away and the owner and onlookers give chase, downhill, uphill, over railings, into a house, up a chimney, down a sewer, until eventually the pumpkins return of their own accord to the barrow.

PRODUCTION : *Gaumont.*

Positive, one reel. CONDITION : *Fairly good.*

PUT A ————— (*Great Britain*)

Two mischievous children interchange the notices above three penny-in-the-slot machines, an auto-shaver, an auto-bootblack and an auto-doctor, with humorous results to the people who come to use them. They interchange the notices of three further machines, and are caught by their victims and beaten. (The title consists of the words "Put a—," followed by the drawing of a hand inserting a coin in a slot)

PRODUCTION : *Clarendon.*

Positive, one reel. CONDITION : *Fairly good.*

RUNAWAY HORSE, A (*France*)

While the van-man delivers his goods, his horse eats a peck of oats outside a shop. It gives him such energy that he tears off, knocking down a policeman, nursemaid, house-painters, builders, etc. There is the usual chase, and finally the horse finds its way home, where its master closes the gates and drives off the pursuers with a hose-pipe.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : *Very slightly shrunk; otherwise good.*

SCANDALOUS BOYS AND THE FIRE CHUTE, THE (*Great Britain*)

Mischievous schoolboys arrange practical jokes during their teacher's absence so that on his return, as soon as he sits down, a tin of flour falls on him, and his wife, rushing in at the commotion, falls through a hole in the floorboards. The boys make their escape from the window down a fire-chute. The teacher and his wife follow, to fall into a water-butt which the boys have left for them. The teacher catches the boys when they are leaning over the school wall and birches them.

PRODUCTION : *Clarendon.*

Positive, one reel. CONDITION : *Poor to fair; end broken.*

SISTER MARY JANE'S TOP NOTE (*Great Britain*)

A singing professor advertises for singers for the "Hepwix Glee Club". A large woman comes for an audition. As soon as she begins to sing, chairs and tables dance about violently. The professor tries every device to stop her without

success. Eventually he shuts her up in a chest on which he piles furniture, but it bursts open again and the woman emerges, still singing.

PRODUCTION : *Hepworth.*

Positive, 100 ft. CONDITION : *Fair.*

STORY OF THE GLOVE, THE (*America*)

Mrs. Huggins puts her glove in her husband's pocket before he leaves home for a masonic dinner so that, finding it, he will think of her and return early. He does not find it until he has returned home, drunk, in the small hours, and then, unaware of the glove's true owner, he tries to explain away its presence.

PRODUCTION : *Vitagraph. With Mr. and Mrs. Sidney Drew.*

Positive, one reel. CONDITION : *Fair.*

TEN WIVES FOR ONE HUSBAND. (*France*)

A young beau, having inserted a newspaper advertisement for a wife, goes to the park to keep the advertised rendezvous. Ten women approach him. He flies in dismay and they pursue him up hill and down dale until at last one catches him. The rest return, one of them turning a skittish cartwheel to end the film.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : *Good.*

THAT FATAL SNEEZE (*Great Britain*)

A mischievous boy creeps into the room of an elderly gentleman before he is awake, and sprinkles pepper on his clothes and in his handkerchief. When the gentleman wakes up, he begins to sneeze violently. When he goes out for a walk the sneezing continues, with disastrous effects. He knocks down a vegetable stall and the front of a house and finally sneezes with such effect that the whole street seems to sway around him.

PRODUCTION : *Hepworth.*

Positive, one reel. CONDITION : *Fairly good.*

TONTOLINI STEALS A BICYCLE (*Italy*)

Tontolini steals a postman's bicycle. The owner tells the police, who solemnly line up and march off in pursuit. Police and passers-by chase Tontolini through the streets (the police are always last) and the film ends with a close-up (against a black background) of Tontolini still riding.

PRODUCTION : *Cines.*

Positive, one reel. CONDITION : *Poor to fair.*

TONTOLINI'S BET (*Italy*)

Tontolini's friends bet him that he cannot kick any chance passer-by without being kicked in return. After receiving many drubbings in his attempt to win

the bet, he happens to kick a man who has injured his leg, and the blow cures him, to his overwhelming gratitude.

PRODUCTION : *Cines.*

Positive, one reel. CONDITION : *Good.*

WEDDING ON BICYCLES, A (*France*)

A wedding party, comically dressed, ride away from the church on bicycles. They ride crazily along, encountering all kinds of mishaps, and finally plunge into a pond.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : *Fair ; the ending is broken.*

WELL-WASHED HOUSE, A (*France*)

When the gardener is away for lunch, a mischievous boy turns on his hose, placing the nozzle so that the water is directed up through a first floor window. The jet gradually forces its way through all the ceilings of the house, emerges through the roof and, descending a chimney, gushes out of fireplaces in rooms in the neighbouring house. The inhabitants, unable to stem the flood, are swept out into the garden. There they see the gardener just returning, and spray him with his own hose.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : *Good.*

WIG CHASE (*France*)

Some mischievous boys tie toy balloons to an old woman's toupé, and the balloons sail away with it. She immediately gives chase and all and sundry join her, over bridges, up the Eiffel Tower, down the Seine, into a house, up the chimney, and over the roof. At last the boys catch the balloons again and cut the wig off, letting it fall to the ground. A road-sweeper whisks it down a drain to the old woman's consternation.

PRODUCTION : *Pathé.*

Positive, one reel. CONDITION : *Good.*

WILD GOOSE CHASE (*Great Britain, 1908*)

An elderly man kisses a young woman. Her goose, enraged, chases him over fences, through drain-pipes, through water, along a sewer, on to a horse-bus, finally finding him hiding under a sheet. There is a tussle in which the feathers fly, and the man emerges covered with feathers, the plucked goose hanging by the neck from his hand.

PRODUCTION : *Clarendon.*

Positive, one reel. CONDITION : *Good.*

WOMEN CHAUFFEURS, THE (*France, 1908*)

A woman horse-cab driver, finding the competition of motor-taxis too much, herself obtains employment as a driver of a motor-taxi, and picks up a passenger. She then begins on a mad career, knocking down a nurse and pram, a fruit-stall, a man and a nursemaid, a gendarme on a bicycle, a lamp-post painter, a china stall, a horse-cab and a builder's scaffolding. Finally the cab breaks down and before she can escape, her enraged pursuers come up and belabour her.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Poor to fair.

WOULD-BE ATHLETE (*France*)

The hero of the film goes in for every kind of sport, boxing, ju-jitsu, riding, football, cycling, running, wrestling, motoring. Each is such a disastrous failure, that he returns home at night bandaged and crippled.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Fair.

WRONG COIN, THE (*Great Britain*)

A man puts a sovereign by mistake into a railway slot-machine. When the porters prevent him from breaking open the machine and eject him, he returns by stealth and runs off with it. Chased by the railway staff, he knocks various people over in his flight, and eventually arrives home where he extracts the coin just as his pursuers enter. The station-master takes the coin and a close-up shows him breaking it in two with his fingers: its owner collapses.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Fairly good.

No title.

A young man, failing to receive a message from his sweetheart postponing their meeting, arrives at her house with a large bouquet, where her father discovers him. The young man saves the situation by offering the bouquet to the aged Miss Flighty, the only other woman present. His sweetheart's father not only welcomes him, but at once compels him, at the pistol point, to sign an agreement to marry Miss Flighty. When the wedding day arrives the young man tries to escape, but he is pursued by all the guests, captured and married.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Good; main title missing.

No title (France)

Mother, father and son leave hurriedly for a reception, leaving the basin tap running. At the reception mother suddenly remembers it, and dashes back. Father follows so hastily that he knocks over an old woman's fruit-barrow,

and the whole family are arrested. They are released after a long delay, and rush home to find their rooms flooded waist-high.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Fairly good, but incomplete; main title missing.

No title.

A man laughs at a woman's attempts to hypnotise him, and goes off to dine at his club. The woman, with Dr. Swankup's manual of hypnotism in her hand, follows him, and exercises her powers to such effect that she compels him and his friends to walk from the club, climb a telegraph pole, walk along the telegraph wires to the roof of his house, descend the chimney and so return to his wife through the fire-place.

PRODUCTION: *Comica Films.*

Positive, one reel. CONDITION: Poor to fair; main title missing.

No title (Great Britain)

A mischievous newsboy changes the babies in two prams outside a shop. A man comes out and wheels one pram away. A woman comes out to the other, discovers her loss, and chases the man. A policeman joins in the chase. The man is momentarily caught and in the altercation which follows, the policeman finds himself left with the baby. He throws it over a wall, but it bounces back into his arms.

PRODUCTION: *Unknown.*

Positive, 150 ft. CONDITION: Good; main title missing.

No title (Great Britain)

A man finds a horseshoe and from that moment bad luck pursues him. He knocks down a fruit porter, falls down while nailing the shoe over his door, throws the shoe out of the window injuring a man, and quarrels with his wife. He tries to lose the shoe by tying it in a parcel and throwing it into the river, but he is at once arrested by the police upon suspicion.

PRODUCTION: *Hepworth.*

Positive, one reel. CONDITION: Poor to fair; incomplete.

No title.

The hero buys a pony but finds it quite unmanageable. He finally brings it back to the sellers who heartily congratulate each other.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Main title missing.

No title (Italy)

Foolshead sees a street acrobat turn a somersault and goes home to imitate him. He breaks the furniture and enrages his wife's guests in the attempt.

He goes to a gymnasium whence the instructor propels him through the roof. When he comes down he rolls along the road in endless somersaults. He is stiffly doubled-up, and has to be ironed out straight again in the laundry.

PRODUCTION: *Italia.*

Positive, one reel. CONDITION: Fairly good; main title missing.

No title (France)

An intoxicated man at the theatre, seeing a juggler doing balancing feats, steps on to the stage and tries to imitate him. Ejected, he wanders along trying to balance articles of all kinds on his nose, other people's hats, restaurant wine-glasses and chairs, a dog and a ladder. Finally, having arrived home, he places a series of objects one on top of the other, and has just succeeded in lifting them, when curious neighbours who have been collecting at the keyhole fall headlong through the door and upset everything.

PRODUCTION: *Pathé. With Max Linder.*

Positive, one reel. CONDITION: Poor to fair; main title missing.

No title (Italy, 1913)

A slapstick comedy in which four people seem to pursue each other in rapid succession through the various rooms of a house. Polidor takes all four parts, as well as that of the janitor.

PRODUCTION: *Pasquali. With Ferdinand Guillaume (Polidor).*

Positive, one reel. CONDITION: Fair; main title missing.

No title (America)

A young man, leaving his office, sees a pretty stenographer in the office opposite also about to leave. He waits for her but she ignores him. They both eat in the same restaurant and she leaves with his umbrella in error. He follows her, claims the umbrella, and, since it has begun to rain, persuades her to join him under it. Thus the romance ends happily.

PRODUCTION: *Vitagraph. With Maurice Costello.*

Positive, one reel. CONDITION: Fair; incomplete; main title missing.

No title (France)

Mr Brown gets up in the morning in a furious temper, smashes the breakfast table, upsets everyone, and on his way to the office knocks down a passer-by who challenges him to a duel. Mr. Brown is no better at the office. After a comic duel he returns home bandaged and goes to bed in as bad a temper as he awoke.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Fair; main title missing.

No title (Great Britain)

A bad boy, beaten by his mother, runs into the street, bumping into a policeman. The policeman is about to seize him when the boy's mother appears and attacks

the policeman, who arrests her. The boy appeals to a kind gardener who shields him from the policeman and is also arrested. The gardener's wife attacks the policeman and in the pursuit the latter becomes involved in a fight with a billposter who tips his pail of paste over him.

PRODUCTION: *Unknown.*

Positive, 150 ft. CONDITION: *Good; main title missing.*

No title (France)

A woman sells her husband's trousers to a tramp, who in turn sells them to a young man. The husband goes in search of them, fighting everyone who he thinks may have them, until at last he finds the right pair.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: *Fair; main title missing.*

No title (France)

A concierge looks through apartment keyholes and sees in one room a woman dressing her hair, in another a woman dressing, in a third a man and woman having a meal. Finally one of the inhabitants, emerging, catches him and throws him downstairs.

PRODUCTION: *Unknown.*

Positive, 100 ft. CONDITION: *Badly shrunk; otherwise good; main title missing.*

No title (America)

A convict escapes from a working-party and dodges the pursuing warders by various tricks, such as impersonating a scarecrow and hiding in a hole. Finally a man who has sat on a newly-painted barred seat, which leaves stripes on his clothes, is arrested by mistake, and the convict goes free.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: *Good; the first few feet and introductory titles are missing.*

No title (America)

A tramp steals a tailor's dummy and with it imposes on various people, inducing one to strike it and then to pay him compensation for having killed his friend, leaving the dummy to pay his restaurant bill and so on. Being pursued by his dupes and the dummy's owner, he finally escapes them by himself impersonating the dummy.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: *Good; main title missing.*

No title (America)

Weary Willie and Tired Tim decide to join the army. At drill they do everything wrong. Later their colleagues push them into the swimming bath. They take their revenge by pushing in two other soldiers, who turn out to be the

General and the Colonel. They run away but are caught and return to spend their time in a prison cell.

PRODUCTION: *Vitagraph.*

Positive, one reel. CONDITION: Good; main title missing.

No title (France)

A man buys a car and drives it away from the dealers himself, with most disastrous results. He knocks down in his crazy career a lamp-cleaner, a nurse with her pram, a china-shop, a fruit stall, and eventually comes to grief in a café. All his victims have joined in chasing him, and when they catch him they beat him mercilessly.

PRODUCTION: *Pathé*

Positive, one reel. CONDITION: Good, except that the beginning and ending are broken; main title missing.

No title (France)

Bill takes his young lady to the fair. They try all the attractions, even the boxing booth where Bill knocks out one of the boxers. They finish the day with dinner, but the after-dinner cigar overcomes Bill and he has to be led home.

PRODUCTION: *Lux.*

Positive, one reel. CONDITION: Fairly good; main title missing.

No title (Italy)

Reading of a congress to elect a candidate to champion the abolition of work for women, a man is fired with enthusiasm for the cause. He tries to relieve of her task a congress woman who is putting up a poster but she resents his interference and sends him falling through a door, so that he finds himself in the congress hall. He makes a speech and is elected as candidate. Thereafter he tries to help every woman he meets, a fruit-seller, a water-carrier, a shop-girl, a woman with a sack of soot, but in each case his only reward is a drubbing. Finally, trying to help some washerwomen, he is thrown into the river, and then tossed in a blanket.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Fair; end broken and main title missing.

Cartoon and Model Films

DRAME CHEZ LES FANTOCHES (*France, 1908*)

One of the earliest films of the inventor of the pure cartoon film, this is a characteristic example of his imaginative fantasy. The drawing is in white upon a black background.

PRODUCTION: *Gaumont*; drawn by *Emil Kohl*.

Positive, one reel. CONDITION: New print.

MAGIC FOUNTAIN PEN, THE (*America, 1909*)

A man sits down at a desk, takes out a fountain pen, and begins to draw lightning sketches. First he draws Napoleon, which changes to the Kaiser, then to Edward VII and then to Washington. He next draws a street lamp which changes to a woman leading a dog, and is then erased. A youth and maiden are drawn: their lips protruding towards a kiss are extended until they both change into ducks. The artist then draws a flower pot, a packet, from which seeds fall into the pot, a watering can which waters the pot, and finally a blazing sun: shoots appear in the flower pot and quickly grow to a flowering plant. Lastly, an old woman is drawn: after some grimaces, the figure changes to that of a young woman with a large fashionable hat.

PRODUCTION: *Vitagraph*.

Positive, one reel. CONDITION: Fairly good; broken at end.

TRIP TO THE POLE, A (*France, 1911*)

A boy draws on an easel, which the camera approaches until it fills the whole field of view. He draws a Cook's Touring Car, ready for a conducted tour to the North Pole. Two travellers enter and the car departs. Next we see Peary with a box into which African natives jump, the lid being closed upon them. Two ships then sail through the icebergs towards the Arctic. They become icebound. At night snow falls and the midnight sun appears. Whales swallow vessels, and penguins conduct a characteristically comical parade. The two travellers, now on a sledge, pass polar bears, performing sea-lions, and a postal kiosk; they descend to the subway, re-emerge, pass eskimo huts carrying advertisements, and eventually arrive at the Pole, where a notice declares the admission price to be 1 franc 50 centimes.

PRODUCTION: *Pathé*.

Positive, one reel. CONDITION: Fairly good.

WIE PLIMPS UND PLUMPS DEN DETEKTIV UBERLISTETEN (*Germany*)

The adventures of two thieves, with a Sherlock Holmes detective in their pursuit. An early German cartoon. Titles are in German.

PRODUCTION: *Unknown*.

Positive, one reel. CONDITION: Fairly good.

DONOR: *Harry Price Esq.*

No title (France)

A cartoon film, the drawings being in white on a black background. A man sails through the clouds in a balloon. It begins to rain, and his balloon changes to an umbrella, which turns inside out; he falls, to land in a pleasure fair. He enters one of the cars of a giant wheel, and it rises to become another balloon. It elongates to the shape of a dirigible and a propeller appears on the car. He passes a look-out tower (the Eiffel Tower?) and the propeller flies off cutting the envelope in two. He falls on to a man carrying a kind of box-kite, and on this he crosses the sea to what is apparently the coast of England. The mayor meets him and takes him to see the sights (represented by one statue). On his return journey he falls into the sea, but is rescued by a ship. A shark seizes the ship and eats the captain, but the balloonist escapes to be picked up by a bird. The bird disappears, leaving its wings on his back. Two clouds close on him, and when they part again, he is transformed to a parallelogram, out of which letters fall to form a mathematical formula. The camera then withdraws to reveal that the formula is chalked on a blackboard, beside which a dozing professor is seen waking from sleep.

PRODUCTION: *Gaumont; drawn by Emil Kohl.*

Positive, 140 ft. CONDITION: Probably incomplete but otherwise good; main title missing.

No title (early date)

A puppet film, in which a child falls asleep and her Noah's Ark animals come to life. Noah comes from the Ark and calls the animals in. The deluge then begins and the Ark is set afloat. The dove brings the olive branch, and as the flood recedes the Ark is left high and dry. The animals begin to come out again.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Fair; slightly shrunk and broken at the beginning and end.

Trick Films

ELECTRICAL TRANSFORMATIONS (1906?)

A professor shows a group of excitable ladies, in old-fashioned dress, mock electrical stunts, depending on trick photography, *e.g.* iron melting to be transformed into a clock, one human face melting into another, etc.

PRODUCTION: *Clarendon.*

Positive, one reel. CONDITION: Fair.

DONOR: *Harry Price Esq.*

FLOWER OF YOUTH (*France*)

The original plot of the film is made obscure by the incompleteness of the present copy. Hooded figures lurk among rocks: there follows something like a firework display. Elves gambol through the woods. An old woman finds a flower and it makes her young again. She comes across some girls by a river-bank. They pick flowers and, as they do so, there appear close-up views of women's faces in the flower centres. Ends with arranged group of young girls.

PRODUCTION: *Pathé*.

Positive, one reel. CONDITION: *Fair.*

DONOR: *Harry Price Esq.*

INVISIBLE THIEF, THE (*France, 1909*)

A man reads "L'Homme Invisible" by "G. H. Wells"; he mixes himself a potion and becomes invisible. He undresses, goes out and robs a house. Returning, he re-dresses and puts on a mask. He goes out again, and robs a man and a woman in the street. He is chased by constables to his house. When they enter they are attacked by their invisible prey and fly in terror.

PRODUCTION: *Pathé*.

Positive, one reel. CONDITION: *Poor.*

DONOR: *Harry Price Esq.*

LIQUID ELECTRICITY, or THE INVENTOR'S GALVANIC FLUID

(*America, 1907*)

An inventor makes a fluid which he sprays over himself, and finds that it greatly accelerates his actions. He sprays a gang of road-sweepers, some seaside bathers, a negro painting a fence, a shop assistant, a gang of road-menders, a hansom cab, a messenger boy and a policeman, all with similar effect.

PRODUCTION: *Vitagraph*.

Positive, one reel. CONDITION: *Fairly good, but shrunk in one portion and incomplete.*

MAGIC SCREEN (*France*)

A florid composition of trick-effects and colour-tinting, in which coloured fountains, floral decorations, and figures dressed in period costume change and interchange, appear and disappear.

PRODUCTION: *Pathé*.

Positive, one reel. CONDITION: *Fairly good.*

VOYAGE A TRAVERS L'IMPOSSIBLE (*France, 1904*)

A trick-film in colour, showing the journey of a band of explorers to the sun by train. After various adventures, they return again by a shell-shaped vehicle (which had been carried on the train) and fall into the sea. The vehicle catches fire and explodes, and they are all cast up on land and escorted back in triumph to the lecture-hall where the film opened, to tell of their strange exploits.

PRODUCTION: *Georges Méliès*.

Positive, one reel. CONDITION: *Badly shrunk; with the main title, and possibly the last few frames, missing; otherwise good.*

Interest and Travel Films

BARONET COWBOY, THE (*Great Britain*)

Sub-titled "Incidents in a Cow-Puncher's Life", this film shows demonstrations by a cowboy of lassoing and throwing a steer, rope-spinning, wild-horse riding and steer-throwing by hand.

PRODUCTION: *Urban.*

Positive, one reel. CONDITION: Good.

BEE'S HOME, THE (*Great Britain, 1909*)

A series showing a clergyman and men removing a swarm of bees from the walls of a house into a bee-hive.

PRODUCTION: *Warwick.*

Positive, one reel. CONDITION: Poor.

DONOR: *Harry Price Esq.*

BONJOUR PARIS (GRAND REVUE OF THE CASINO DE PARIS)

(*France 1912?*)

A film in colour, showing various dances and dancers of the Folies Bergeres, including Mistinguett and Gaston and Andrée.

PRODUCTION: *Paris Films Ltd.*

Positive, four reels. CONDITION: Fair.

DONOR: *Harry Price Esq.*

CHAMPAGNE MAKING (*France*)

Views of the champagne industry, showing the picking of the grapes, sorting, the workers at their meal and afterwards dancing, pouring the wine into barrels, and finally bottling.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Fair.

CHRYSANTHEMUMS (*France*)

A coloured film which opens by showing chrysanthemums in a greenhouse, and then shows various flowers and plants in close-up.

PRODUCTION: *Gaumont.*

Positive, 160 ft. CONDITION: Good.

CONSTRUCTION OF A RAILWAY ENGINE, THE (*Great Britain, 1909*)

Stages in the construction of a railway engine including the dropping in of the cylinders; fixing on the boiler; putting on the panels, drivers' cab, dome cover, and other parts; fixing iron tyres on to the engine wheel and fixing wheels to the engine. When it is completed, the engine is run out from the shed.

The film closes with a demonstration of a new method of coaling an engine by conveyor belt.

PRODUCTION: *Urban.*

Positive, one reel. CONDITION: Fair.

DONOR: *L.M.S. Railway*

(This film was originally produced as an advertisement film for the L.N.W.R. and was shown in 1909 at the White City, Shepherd's Bush.)

(EARLY SOUND FILMS) (*Great Britain, about 1909*)

Six early sound films, without the sound-discs, in which singers sing well-known songs accompanied by mime. The titles are as follows:

- (a) *Fly Ann* (100 feet)
- (b) *I Would Like to Marry you* (110 feet)
- (c) *Where Oh Where Has My Little Dog Gone* (120 feet)
- (d) *Zuyder Zee* (80 feet)
- (e) Unidentified (90 feet)
- (f) Unidentified (175 feet)

PRODUCTION : *The first five belong to one series, the producer of which is unknown. The last is a Vivaphone film, produced by Hepworth.*

Positives. CONDITION : Fair, but considerably shrunk; main titles missing.

ELECTROLYSIS OF METALS (*Great Britain*)

One of a series of Urban Science films, this film shows the metallic deposits obtained by electrolysis of lead acetate, mercuric nitrate, zinc chloride, silver nitrate and tin "protochloride", and the curious formations obtained in each case.

PRODUCTION: *Urban.*

Positive, one reel. CONDITION: Good.

FLOWERS OF THE FIELD, THE (*France*)

A coloured film of various flowers. A man goes into the fields in springtime and picks a number of flowers. He and his friend examine them under a microscope in the laboratory. Each flower is then shown in colour, slowly rotating.

PRODUCTION: *Gaumont.*

Positive, one reel. CONDITION: Good.

GERMAN NAVY, THE (1912?)

Views of various ships of the German fleet and scenes of life on board.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Poor to fair.

DONOR: *Harry Price Esq.*



PLATE V *The Brahmin and the Butterfly*: Méliès' original drawing for the film (reproduced by courtesy of A. Cavalcanti, Esq.). (See p. 20)

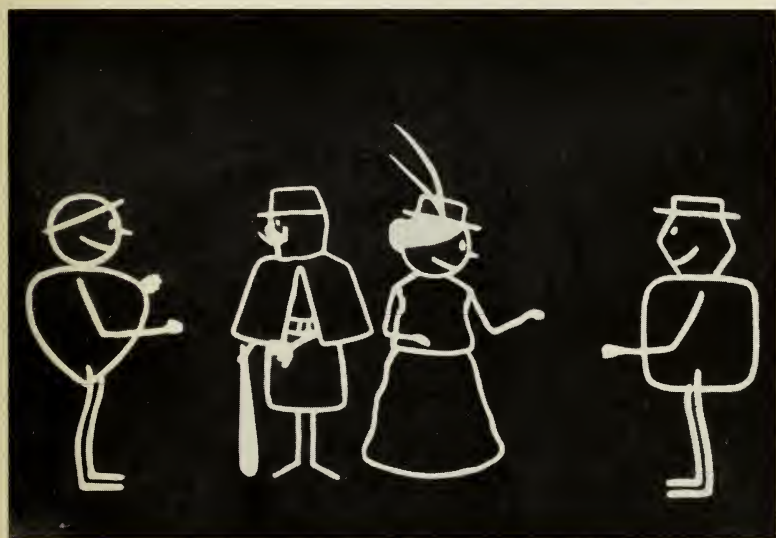


PLATE VI *Drame Chez les Fantoches*: The beginning of the animated cartoon. (See p. 60)

HISTORY AND SCIENCE OF PALMISTRY (1913)

A brief outline of its subject. A few notes on the history of the gipsies are followed by a delineation of various hand lines.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: *Fairly good.* DONOR: *Harry Price Esq.*

LOWERING A TORPEDO INTO SUBMARINE E.23

(*Great Britain, c. 1915*)

A torpedo is lowered into a submarine, which then leaves the base. The submarine is submerged, and then rises again to fire a 12-pound gun. It returns to its base and is finally seen in dock.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: *Good.*

MOUNTAIN RAILWAY OF BORNHOLM, THE (Denmark)

Views from a railway train on the then-newly opened railway across the Danish island of Bornholm.

PRODUCTION: *Nordisk.*

Positive, one reel. CONDITION: *Good.*

NORTH WALES AND ENGLAND: THE LAND OF CASTLES AND WATERFALLS (Great Britain, 1907)

A railway travel-film, showing Chester, the Irish Mail going through Llandudno Junction, Llandudno, a military encampment near Conway, Conway and its castle, the Menai Straits, Britannia bridge, a slate factory, a horse-drawn coach, Mount Snowdon, Carnarvon Castle, Bettws-y-coed and Pontypridd.

PRODUCTION: *Urban.*

Positive, one reel. CONDITION: *Good: the ending however is missing.*

(This film was originally produced as an advertisement film, for the L.N.W.R. and was shown in 1909 at the White City, Shepherd's Bush.)

OVER THE STICKS (Great Britain)

A film of the Grand National, showing in particular the falls at each jump.

PRODUCTION: *Warwick Trading Company.*

Positive, one reel. CONDITION: *Good.*

PARIS FASHIONS (Great Britain)

A series of newsreel sequences, showing pre-War women's fashions.

PRODUCTION: *Gaumont Graphic.*

Positive, two reels. CONDITION: *Poor to fair.*

ON LOAN FROM: *Townley Searle Esq.*

PEKIN ET SES ENVIRONS (*France, 1909*)

An early travel film of Peking. Titles are in French.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Fair.

DONOR: *Harry Price Esq.*

POPPIES (*France*)

A colour-tinted film of various kinds of poppy, single and double.

PRODUCTION: *Gaumont.*

Positive, one reel. CONDITION: Good, but incomplete.

ROYAN (FRANCE) AND ITS ENVIRONS (*France, c. 1910*)

Casino and beach; harbour; beach at Pontailiac; beach at Bureau; rocks at Vallières; rough weather on the Grande Côte; pine trees on the Grande Côte; windmill at Meschers; grotto of the Huguenots at Meschers.

PRODUCTION: *Pathé. Titles are in French.*

Positive, one reel. CONDITION: Fair.

DONOR: *Harry Price Esq.*

SPIDER, THE

A 16 mm. copy of an early educational film showing stages in the life of a spider and the manner in which it spins its web.

PRODUCTION: *Unknown.*

Positive, 200 ft. CONDITION: Fairly good.

DONOR: *Harry Price Esq.*

SPRINGTIME FLOWERS (*France*)

Various flowers and blossoms in colour are shown, including cherry, pear, pansy, hyacinth, tulip, azalea, rhododendron, iris and peony. People are shown picking and tending them.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Good.

STEREOSCOPIC STUDY OF FLOWERS, A (*France*)

Views of various flowers in colour, opening and turning.

PRODUCTION: *Gaumont.*

Positive, one reel. CONDITION: Fairly good.

STORY OF THE KESTREL (*Great Britain*)

A nature-study film of the kestrel, showing the rearing of the young, their feeding by the parent birds which prey on mice and small birds, and finally the young birds beginning to fly.

PRODUCTION: *Hepworth. Photographed by Captain C.W. R. Knight, M.C., F.R.P.S.*

Positive, one reel. CONDITION: Good.

THROUGH PARIS ON THE SEINE (*France, 1911*)

Views of Paris from the River Seine.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Fair.

DONOR: *Harry Price Esq.*

TOUR OF SCOTLAND (*Great Britain, 1909*)

A tour of Scotland by railway. After views on the journey from London to Scotland, the film shows the Central Station at Glasgow and its municipal buildings and principal streets. There follow views of the Clyde, Dumbarton's Rock and Castle, a Caledonian steamer leaving the pier, scenes down the Firth, Castle Hill, Dunoon, and Highland Mary's Monument. In the film are scenes of holidaymakers, children paddling, yachts, a torpedo destroyer, pierrots, and early aeroplanes, together with various street scenes.

PRODUCTION: *Urban.*

Positive, one reel. CONDITION: Fairly good.

DONOR: *L.M.S Railway.*

(This film was originally produced as an advertisement film for the L.N.W.R. and was shown in 1909 at the White City, Shepherd's Bush.)

WILD LIFE IN THE TREE TOPS (*Great Britain*)

A film of the heron showing views of its nest, the country in which the birds are found, the hatching of young chicks, feeding by parents, and young birds beginning to fly.

PRODUCTION: *Hepworth. Photographed by Captain C. W. R. Knight, M.C., F.R.P.S.*

Positive, one reel. CONDITION: Good.

No title (Italy)

A travel film showing scenes of Porto St. Stefano in Italy, the swamps near Orbotello, and Elba and the house of Napoleon.

PRODUCTION: *Cines.*

Positive, one reel. CONDITION: Fair: main title missing.

No title (Great Britain)

Views from a mountain railway train: the location is not indicated.

PRODUCTION: *Hepworth.*

Positive, one reel. CONDITION: New print.

DONOR: *T. Williamson Esq.*

No title (France)

A travel film of China showing women doing needlework, street beggars, Chinese hairdressing, the making of Chinese lanterns, and coolies at their meal. (Sub-titles are in German).

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Good; main title missing.

DONOR: *Harry Price Esq.*

No title (France)

A colour-tinted travelogue showing how natives catch crocodiles. A native fixes a bird-bait on to a palm float, to which is tied the end of a rattan rope. By following the rope on the next morning he is able to find and capture the crocodile.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Poor to fair: broken in places and incomplete: main title missing.

No title (France)

A train is loaded with logs and steams away. The logs are then shown being unloaded into the water near a sawmill. The timber is cut up in the mill, the waste is burnt, and the finished timber is seen leaving the export quay.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Main title and possibly first sequence missing; otherwise good.

No title (Great Britain, about 1909)

An interest film, showing various activities in a railway workshop and the emergence of a finished railway engine.

PRODUCTION: *Urban. Made for the L.N.W.R.*

Positive, one reel. CONDITION: Good, but incomplete; main title missing.

Newsreels

BLUEJACKETS VISIT THE LORD MAYOR OF LONDON, 21ST JULY
(*Great Britain, 1909*)

A procession of sailors marches through the city. The Lord Mayor arrives at the Guildhall, and the march past is then shown. After the procession has passed, the crowds stream forth into the roadway.

PRODUCTION: *Urban.*

Positive, one reel. CONDITION: Fair: considerably shrunk.

CORONATION PROCESSION OF H.M KING GEORGE V. (*Great Britain, 1911*)

Various views of the Royal Procession both on its way from Buckingham Palace to Westminster and on its return.

PRODUCTION: *Gaumont.*

Positive, one reel. CONDITION: Good.

CUP FINAL REPLAY (*Great Britain, 1911*)

An extra edition of the Pathé Gazette showing the replayed Cup Final at Manchester between Bradford City and Newcastle United.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Good.

FUNERAL OF KING EDWARD VII. (*Great Britain, 1910*)

Views of the funeral procession through London and at Windsor.

PRODUCTION: *Gaumont.*

Positive, one reel. CONDITION: Fair, shrunk.

GAUMONT GRAPHIC (*Serial No. unknown*) (*Great Britain*)

King George V and Queen Mary disembark from the "Medina" at Portsmouth. They journey by train to London and there follows a ceremonial procession, in which the Prince of Wales is also seen, through London to Buckingham Palace, and their appearance on the Palace balcony afterwards.

PRODUCTION: *Gaumont.*

Positive, one reel. CONDITION: Fairly good.

GREAT CORONATION AT DELHI DURBAR (*Great Britain, 1912*)

Colour film of the ceremony, taken by the Kinemacolor process of Charles Urban.

PRODUCTION: *Distributed through Pathé's Animated Gazette. Photography: Charles Urban.*

Positive, one reel. CONDITION: Good.

DONOR: *Harry Price Esq.*

KING EDWARD VII AT THE OPENING OF SHEFFIELD UNIVERSITY
(*Great Britain, 1905*)

King Edward VII arrives by train on a State visit to Sheffield. After views of the procession through decorated streets, he is seen opening Sheffield University, and later presenting colours to infantrymen at Western Park.

PRODUCTION: *Made by Frank Mottershaw of the Sheffield Photo Company.*

Positive, one reel. CONDITION: Good.

ON LOAN FROM: *H. Mottershaw Esq.*

LAUNCHING OF H.M.S. *Princess Royal* BY H.R.H. PRINCESS ROYAL
(*Great Britain*)

The launching of the ship *Princess Royal* at Barrow-in-Furness.

PRODUCTION: *Barker.*

Positive, 160 ft. CONDITION: Good.

DONOR: *A. J. Pomroy Esq.*

LEVEE AT ST. JAMES'S PALACE (*Great Britain, 1911*)

Scenes on the occasion of the second levée of King George V at St. James's Palace on Tuesday, 11th February, 1911, including the arrival of guests and views of the Irish Guards and of the Life Guards.

PRODUCTION: *Gaumont.*

Positive, 90 ft. CONDITION: Good.

DONOR: *A. J. Pomroy Esq.*

MISS DAVISON'S FUNERAL (*Great Britain, 1913*)

The funeral of the suffragette who was fatally injured at Epsom, passing through London; the scene at St. George's Church, Bloomsbury; the last journey to the Parish Church at Morpeth. A demonstration of suffragists at Hyde Park. The rioting at Trafalgar Square when menacing rushes were made to secure the rescue of Miss Sylvia Pankhurst.

PRODUCTION: *Pathé.*

Positive, 300 ft. CONDITION: Good.

OPENING OF PARLIAMENT BY KING GEORGE V (*Great Britain, 1912*)

Scenes of the procession from Buckingham Palace to the Houses of Parliament on the occasion of the first opening of Parliament by King George V on 14th February, 1912.

PRODUCTION: *Gaumont.*

Positive, 180 ft. CONDITION: Fairly good. DONOR: A. J. Pomroy Esq.

PATHE'S ANIMATED GAZETTE. 2nd Edition No. 214 (*Great Britain, 1914*)

- (a) The Newmarket Craven race meeting.
- (b) Damage caused by suffragettes to the house of Mr. A. du Cros., M.P. at St. Leonard's.
- (c) The battered ship *Chrisimallith Sifnéo*, after its bombardment by the Turkish cruiser *Hamidieh* while carrying munitions for the Servian army.

PRODUCTION: *Pathé.*

Positive, 210 ft. CONDITION: Good.

PATHE'S ANIMATED GAZETTE (*Serial No. unknown*) (*Great Britain*)

One sequence shows Henley Regatta: Leander wins the Grand Challenge Cup, the Wyfold Cup and the Diamond Sculls. The second sequence shows King George V with prizewinning cattle at a Bristol show, Queen Mary inspecting the new Bedford College for Women, and King George V inspecting his citizen troops in Hyde Park.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Good.

PATHE'S ANIMATED GAZETTE (*Serial No. unknown*) (*Great Britain*)

Boillot wins the French Motor Derby on a Peugeot car at an average speed of 72 m.p.h.

PRODUCTION: *Pathé.*

Positive, 100 ft. CONDITION: Fairly good.

RAND STRIKE PROCESSION. SIR EDWARD CARSON AT BELFAST
(*Great Britain, 1913*)

The first sequence deals with the Rand Mines strike, showing a procession of miners at Johannesburg. The second sequence shows Sir Edward Carson addressing an audience of 100,000 at Orange Day scenes in Belfast.

PRODUCTION: *Pathé.*

Positive, 90 ft. CONDITION: Fair.

RAND STRIKE RIOTS (*Great Britain, 1913*)

Rand strike rioting in South Africa. The disturbances are quelled by police aided by troops.

PRODUCTION: *Pathé.*

Positive, 90 ft. CONDITION: Fairly good.

ROYAL PROGRESS, THE (*Great Britain, 1911*)

The progress of King George V through London after his coronation.

PRODUCTION: *Pathé.*

Positive, one reel. CONDITION: Good.

VISIT OF THE FLEET TO SOUTHEND (*Great Britain, 1909*)

Southend is shown *en fete*. The fleet lies anchored near the town. A paddle steamer takes sightseers out to the ships: submarines and other vessels of the fleet are shown.

PRODUCTION: *Urban.*

Positive, one reel. CONDITION: Shrunk, but otherwise good.

Untitled (*France*)

Various scenes in Paris during a flood. Date unknown.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Fairly good.

Untitled (*Great Britain*)

A composite reel of films taken at the time of the Coronation of King George V, showing the Coronation procession, carrying the Coronation regalia into Westminster Abbey, the royal progress to the Guildhall, and the return of the King from a State progress through London.

PRODUCTION: *Partly Hepworth; the remainder unknown.*

Positive, one reel. CONDITION: Fair; some of the sequences are damaged.

Section III

1912-1920

Introductory Note

BETWEEN 1909 AND 1912 the film industry underwent a transformation greater than any other in its history.

The rapid growth of cinemas had continued until something akin to a saturation point was reached, and new cinemas were increasingly set up, not in new territories, but in districts where one already existed. The consequent local competition, which led exhibitors to look for films which would eclipse those of their rivals, undoubtedly played the chief part in the radical developments of these years.

Films attempted more ambitious themes: renderings of literary masterpieces, spectacular historical episodes and religious stories became common: from the same root sprang a tendency towards the sensational which ultimately became dominant, thinly disguised under titles which suggested a treatment of social problems (cf. "The White Slave," "In the Grip of Alcohol," "Fools of Society," "The Sins of the Fathers.")

Films also grew longer. The one-reel film extended to 1,700 ft. ("The Assassination of the Duke of Guise," Pathé, 1908), to 2,178 ft. ("Napoleon," Pathé, 1909) to 3,050 ft. ("In the Hands of Imposters," Nordisk, 1911) to 4,000 ft. ("The Crusaders" Cines, 1911) to 5,000 ft. ("The Mysteries of Paris," Pathé, 1912) and even, as the pendulum swung full over, to 12,000 ft. ("Les Misérables," Pathé, 1912).

A length of five or six reels eventually became standard and with the production of such films as "Quo Vadis" (1913) and, later, "The Birth of a Nation" (1915), the modern feature film had at last emerged from the chrysalis and was proclaiming itself worthy the attention of the more intelligent sections of the public.

The year 1911 also saw the introduction of the exclusive principle of marketing films. Under this arrangement a producer sold all copies of his film and exclusive rights to one particular renter; the renter, in turn, hired out the exclusive rights of exhibition in any territory for a given period to one exhibitor only, who was thus enabled to show a

film which his rival could not obtain. This principle gradually ousted entirely the old open market principle.

Hand in hand with these developments came the birth of sensational and large-scale advertising, and in particular a realisation of the publicity value of "star" actors and actresses.

One-reel dramatic films of this period have been included in Section II.

Dramas

AMERICAN CONSUL, THE (*America*, 1917)

A melodramatic film woven round a theme of American politics.

PRODUCTION: *Lasky*. With *Theodore Roberts*.

Positive, five reels. CONDITION: *Good*.

DANTE'S INFERNO (*Italy*, 1912)

A film version of Dante's poem. Dante, guided by Virgil, is shown the following scenes and figures: the abode of the blessed; Minos the judge; the torment of the luxurious; Paolo and Francesca; Cerberus; the fate of the greedy, the prodigal, the avaricious, the spiteful and the wrathful; Flegias, the famous atheist; Philip Argenti; the burial of Pope Anastasio; Peter of the Signia; Capaneus; the pits of hell, the first containing procurers, the second for flatterers, the third for Simoniacs, the fifth for swindlers, the sixth for hypocrites, the seventh for robbers, the eighth for fraudulent councillors, the ninth for scandal-mongers and the tenth for forgers: and Count Ugolino gnawing the skull of Ruggeri. Finally Dante returns again to the upper world.

PRODUCTION: *Milano*. Directed by *Francesco Bertolini*, *Adolfo Fadovan* and *Emilio Proncarolo*. With *Salvatore Papa* (*Dante*) *Arturo Pirovano* (*Virgil*), *G. de Lignoro* (*Count Ugolino*), *A. Milta* (*Lucifer*) and *Emilise Beretta* (*Col-laborator*).

Positive, three reels. CONDITION: *Good*. DONOR: *S. G. Crawford Esq.*

LACE MAKER'S ROMANCE, THE (*France*), 1913

Setting in Holland. Poor Yolande cannot marry the alderman's son, for she needs a dowry of 5,000 florins. The Queen offers a prize of 5,000 florins in a lace-making competition. Yolande, despairing of finding an original design, prays to "Our Lady of the Distaff." That night Yolande has a vision in which she sees a design upon the window pane, which she at once draws. All the winter she works at her lace-making. With the April sunshine comes the news that she has won the prize, and with it her lover.

PRODUCTION: *Gaumont*. The film is in colour.

Positive, two reels. CONDITION: *Fairly good*. DONOR: *Harry Price Esq.*

LADY OF THE CAMELIAS, THE (*France, 1912*)

A film based on the principal episodes in the novel of the same name by Dumas fils.

PRODUCTION: *Film d'Art. With Sarah Bernhardt.*

Positive, two reels. CONDITION: Fairly good. The first two titles are missing.

LAST MAN, THE (*America*)

Five college friends, at a reunion, agree to meet again three years later. John Gaunt arrives, bearded, two hours late. He tells how he was captured in Africa by a crazed scientist, put in a cage next to a caged girl, and forced to fight and kill a leopard. In a storm he escapes. His friends decide to return with him, where they find the scientist and his slave dead, but the girl still alive: they also find the scientist's hidden treasure.

PRODUCTION: *Selig Polyscope. Directed by Bertram Bracken, with Richard Stirling, Wm. C. Ehfe, Charles O'Malley, James Mason, Oscar Morgan and Hedda Nova.*

Positive, two reels. CONDITION: Fairly good.

DONOR: *Anonymous.*

LION'S MATE, THE (*America*)

A missionary and his daughter are captured by Nedra, a half-breed chief, and Dungara, a white slave-trader. The heroine is given three days in which to choose one of them for her mate. Condover, her fiancé, learns of her fate. Dungara threatens to throw the heroine to a lion if she refuses him. Condover comes to the village and finds her through the help of Mary, a pet gorilla. Nedra, Dungara and Condover gamble for the girl, Nedra winning. He is shot by Dungara. A lioness, trailing her imprisoned mate, is breaking into the hut when Condover, who has been bound by Nedra, is released by Mary and rescues the heroine. Man and girl, lioness and mate, are reunited.

PRODUCTION: *One of the series, "Jungle Stories," of Col. Wm. N. Selig. Story and direction by Bertram Bracken and John Prince; photography by Eddie Beesley. The actors include William Clifford, Oscar Morgan, Hedda Nova and Richard Sterling.*

Positive, two reels. CONDITION: Good.

DONOR: *Harry Price Esq.*

MAIL COURIER OF LYONS, THE (*France, 1911*)

Joseph Lesurques borrows a horse from Mdme. Chopard to visit his father, an innkeeper, near Lieusant. On the same evening, Courriol, Chopard and Dubosc (who bears a remarkable resemblance to Lesurques) rob the Lyons Mail at the inn kept by the elder Lesurques. Joseph Lesurques is mistakenly arrested, and accused by Courriol and Chopard who wish to shield Dubosc. Dubosc destroys the only evidence of Lesurques' innocence, the entry in

Mdme. Chopard's hire-book. Lesurques is condemned to death and only saved at the last minute by Chopard's confession. Dubosc is pursued but escapes.

PRODUCTION: *Pathé. With Messrs. Rever, Maisto, Tréville, Capellani, Dieudonné, Mlle Pascal and Madame Eugenie Nau.*

Positive, two reels. CONDITION: Fair: not quite complete.

MAN WHO FORGOT, THE (*America, 1917*)

Adapted from a story of sea adventure by Reuben Gillmer.

PRODUCTION: *Harma Photoplay Co. Adapted direct by F. Martin Thornton. With Bernard Dudley and James Knight.*

Positive, six reels. CONDITION: Poor.

DONOR: *Anonymous.*

US COWBOYS (*America*)

A Western picture, showing the adventure of a tenderfoot at the hands of a crooked oil-pro prospector and a bullying ranch-manager.

PRODUCTION: *Unknown.*

Positive, two reels. CONDITION: Poor to fair.

DONOR: *Harry Price Esq.*

Comedies

CHAMPION, THE (*America, 1915*)

Charlie finds work in the training quarters of a champion boxer, who knocks out his sparring partners with ease. By the aid of a lucky horseshoe he is able to knock out the champion and is entered in his stead for the big fight. During his training, a crafty villain tries in vain to bribe him to lose. At last the day of the fight arrives. After several rounds Charlie is being beaten mercilessly when his bulldog jumps into the ring and seizes his opponent, enabling Charlie to fight his way to victory.

PRODUCTION: *Essanay. With Charles Chaplin, Edna Purviance, G. M. Anderson.*

Positive, two reels. CONDITION: Good.

DONOR: *Anonymous.*

HOLLYWOOD KIDS (*America*)

A Mack Sennett comedy, with Sennett himself, Ben Turpin and many other familiar Keystone figures in the cast.

PRODUCTION: *Mack Sennett Keystone.*

Positive, two reels. CONDITION: Fairly good.

DONOR: *Harry Price Esq.*

ROMEO AND JULIET (*Great Britain, 1915*)

A poor burlesque of Shakespeare's play, as performed by the "Mudford Amateur Dramatic Society."

PRODUCTION: *Unknown.*

Positive, two reels. CONDITION: Fair.

DONOR: *Harry Price Esq.*

Interest Films

MILITARY POWER OF FRANCE, THE (*France, 1917*)

After an introductory section, showing such notable figures as Poincaré, Dubost, Deschanel, Ribot, Viviani, Briand, Painlevé, Joffre, Generals Pershing, Pétain and Sarraïl, Henri Bergson, Dr. Roux and Anatole France, the film shows in considerable detail the various activities of the French army. It would appear to be a propaganda film intended for American release.

PRODUCTION : *Unknown.*

Positive, five reels. CONDITION : Good.

MOTHERHOOD (*Great Britain, 1917*)

A propaganda film to make known the work of maternity and child welfare centres during the War. A young married couple, Jack and Mary, are made the centre of the film, which shows how Jack's wife and child are cared for while he is away at the front.

PRODUCTION: *Transatlantic Film Co. under the auspices of the National Baby Week Council. With Letty Paxton, Jack Denton and Dorothea Baird.*

Positive, two reels.

CONDITION: *Fairly good.*

DONOR: *National Baby Week Council.*

OUR CHILDREN (*America, 1920*)

An infant welfare propaganda film, showing the activities of the Children's Health Conference held at Gadsden, Alabama, U.S.A., under the auspices of the Children's Bureau and Women's Committee of the Council of (American) National Defence.

PRODUCTION : *Produced for the American Child Health Association.*

Positive, two reels. CONDITION: Good.

DONOR : *National Baby Week Council.*

PARACHUTE EXPERIMENTS AT PULHAM AIRSHIP STATION (*Great Britain, 1917*)

An official R.A.F. film.

Positive, six reels. CONDITION: Good. ON LOAN FROM: Townley Searle Esq.

REVOLUTION IN RUSSIA (*France, 1906*)

A re-enactment of the 1905 revolution in Russia. In the first half peasants are shown pillaging buildings and murdering the inhabitants: they are finally shot down by soldiers. In the second half, entitled *Rebellion, Mutiny at Odessa*, the sailors on the *Potemkin* complain of their food, strike down the captain, and throw him and his officers overboard. The body of one of their comrades,

killed in the conflict, they take ashore, and the townspeople of Odessa march past the coffin in reverence. The last scene is from the deck of a government warship firing on the town; scenes of destruction are seen as though through the ship's telescope.

PRODUCTION : *Pathé. Directed by Zecca.*

Positive, one reel. CONDITION : Good.

STORY OF JOHN MACNEIL, THE (*Great Britain, 1911*)

A propaganda film made to demonstrate the Edinburgh system of controlling tuberculosis which in 1912 became the model for the whole country. Mrs. MacNeil is a victim of advanced tuberculosis, and the disease is spreading throughout her family, when the matter comes to the knowledge of the medical authorities. Mrs. MacNeil cannot be saved, but she is sent to a sanatorium. Her husband and children, through proper treatment, are gradually brought back to health.

PRODUCTION : *Made by Dr. Halliday Sutherland in Edinburgh.*

Negative, one reel. CONDITION : Very good.

WORK OF AN INFANT WELFARE CENTRE, THE (*Great Britain, 1924*)

An infant welfare propaganda film, showing the work of an infant welfare centre (in particular, the medical examination of babies).

PRODUCTION : *Produced by the Castle Film Company. The part of one of the mothers was taken by Miss Lilian Oldland. Some of the scenes were taken at the Ealing Welfare Centre, Matock Lane, Ealing.*

Positive, one reel. CONDITION : Good.

DONOR : *National Baby Week Council.*

Newsreels

BATTLE OF LEBBEKE, THE

A War topical showing the Belgians before and after the battle of Lebbeke.

PRODUCTION : *Topical Film Co. Ltd.*

Positive, one reel. CONDITION : Good.

DONOR : *Harry Price Esq.*

GAUMONT GRAPHIC (*Serial No. unknown*) (*Great Britain 1915*)

Apparently a composite of excerpts from various news reels showing, amongst other events, scenes on the Italian declaration of War.

Positive, one reel. CONDITION : Very poor.

DONOR : *Harry Price Esq.*

GAUMONT GRAPHIC (*Serial No. unknown*) (*Great Britain, 1915*)

Comprises twenty-three items, each concerned with the Great War.

Positive, one reel. *CONDITION: Poor.*

DONOR: Harry Price Esq.

TROOPING OF THE COLOUR (*Great Britain*)

Scenes of the trooping of the colour in the Horse Guards Parade on the birthday of King George V.

PRODUCTION: Pathé.

Positive, 90 ft. *CONDITION: Good.*

DONOR: A. J. Pomroy Esq.

Section IV

1921-1928

Introductory Note

ALTHOUGH during this period the production of full-length silent feature films continued without intermission or apparent change, the year 1920 opened a decade of new developments in the history of the British cinema. The production of films of outstanding artistic merit on the Continent during the years following 1916 set new currents of thought coursing through the film producing countries of the world. Producers began to conceive of the film as a medium for serious ideas, as an art-form with characteristic potentialities which a merely slavish imitation of literary and theatrical models had so far failed to realise. The years which followed saw this new artistic consciousness reflected in the productions of France, Sweden, and particularly Germany, where what has been called a "golden age of cinema" began; in Soviet Russia the newly-realised powers of the film were used, under the guidance of a brilliant school of directors, for purposes of propaganda. America sought to participate in the new development by importing many of the most notable European directors and artistes, but in nearly every case their characteristic abilities were submerged and they became absorbed into the general pattern of the American industry.

In Great Britain the new influences made themselves felt outside rather than inside the industry. Native production in the ten years following the war, when the industry was fighting a losing battle against American domination, was at a low ebb in both quantity and quality. Intelligent and critical groups, as dissatisfied with American films on the one hand as with British on the other, could not help contrasting both with achievements on the Continent. In 1925 the Film Society was formed to show good films in spite of the economic and censorial barriers which were usually raised against them. Periodicals ('Close-up', 'Cinema Quarterly') and books were published to cater for a growing critical minority. Provincial film societies were established. In this way the ground was prepared for the new school of documentary film producers on the one hand, and the specialist and repertory cinema move-

ment on the other. The same dissatisfaction which inspired these developments led to the setting up in 1929 of a Commission on Educational and Cultural Films, which was in turn to lead to the establishment of the British Film Institute. Meanwhile the film industry itself had not been at a standstill: by the Cinematograph Films Act of 1927, a protective quota scheme was introduced to combat the American control of the market; and in 1928 the coming of sound-films marked the beginning of a new stage in film history throughout the world.

(NOTE: In view of the comparatively recent dates of the films in Sections IV and V, the more detailed description used in the earlier part of the Catalogue has in many cases been dispensed with.)

1920-1928

Dramas

BATTLES OF THE CORONEL AND FALKLAND ISLANDS, THE (*Great Britain, 1927*)

A re-enactment of the naval battles of the Coronel and Falkland Islands in the Great War.

PRODUCTION: *Produced with the co-operation of the British Admiralty, the Navy League, and an Advisory Committee.*

Positive, six reels. CONDITION: Good.

BROTHER OF THE BEAR (*America, 1921*)

PRODUCTION: *Holman Day. Directed by Philip Carle.*

Positive, two reels. CONDITION: Good.

DONOR: *Anonymous*

BUCKO McALLISTER (*America*)

A Western drama

PRODUCTION: *A J.P.R. production. Story by Charman K. London (Mrs. Jack London). With Hobart Bosworth, William Conklin, Ann Q. Nilsson and Margaret Livingston.*

Positive, five reels. CONDITION: Fairly good.

DONOR: *Anonymous*

BULLDOG COURAGE (*America*)

A Western drama.

PRODUCTION: *Russell Productions. Directed by Edward Kull, with George Larkin.*

Positive, five reels. CONDITION: Fairly good.

DONOR: *Anonymous*



PLATE VII *Dante's Inferno*: Virgil and Dante behold the spirit of "the luxurious tormented by a storm of wind." (See p. 73)



PLATE VIII *Waxworks*: The waxwork models of Haroun al Raschid (Emil Jannings), Ivan the Terrible (Conrad Veidt) and Jack the Ripper (Werner Kraus). (See p. 90)

COEURS MEURTRIS (*France*)

PRODUCTION: *Unknown. With René Trevaux, Lucie Noyon, Thérèse Renouard and Edward Hamel.*

Positive, three reels. CONDITION: Good.

DONOR: *Anonymous*

COLD NERVE (*America, 1925*)

A Western drama.

PRODUCTION: *Independent Pictures Corporation. Directed by J. P. McGowan. With Bill Cody.*

Positive, five reels. CONDITION: Good.

DONOR: *Anonymous*

COMIN' THRO' THE RYE (*Great Britain, 1923*)

Adapted from the novel by Helen Mathers, this film was one of the most notable of the productions of Cecil Hepworth, and stood out conspicuously at a time when British production generally was uninspired and facing its most difficult period. In any history of British film production, *Comin' thro' the Rye* must occupy an important place.

PRODUCTION: *Produced and directed by Cecil M. Hepworth; with Alma Taylor, James Carew, Shayle Gardner, Gwynne Herbert, Eileen Dennes, Henry Vibart, Francis Lister, Ralph Forbes, John MacAndrew, Margot Armstrong, Nancy Price, Christine Rayne.*

Positive, six reels. CONDITION: Fairly good. DONOR: C. M. Hepworth, Esq.

CRADLE BUSTER (*America, 1922*)

PRODUCTION: *Written and directed by Frank Tuttle. With Glenn Hunter and Marguerite Courtot.*

Negative, six reels. CONDITION: Poor.

DONOR: *Anonymous*

CROXLEY MASTER, THE (*Great Britain, 1921*)

PRODUCTION: *British Exhibitors' Films. Directed by Percy Nash, from the story by Sir A. Conan Doyle. With Dick Webb, Jack Stanley, and Dora Lennox.*

Negative, five reels. CONDITION: Fairly good.

DONOR: *Anonymous*

DEAR PICTURE, THE (ILLUSION SALVADORA) (*France?*)

PRODUCTION: *Produced by Andre Hugon, from a story by Francois Signerin. With Jean Angelo. Captions throughout are in Spanish and English.*

Positive, five reels. CONDITION: Good.

DONOR: *Anonymous*

DEDDINGTON DIAMONDS, THE (*Great Britain*)

PRODUCTION: *Screen Plays Ltd. With Douglas Payne as Sexton Blake.*

Positive, two reels. CONDITION: Fair.

DONOR: *Anonymous*

FAIRYLAND (*Great Britain*)

PRODUCTION: *Lucoque Ltd. Story by Pauline Lewis.*

Negative, two reels. CONDITION: Good.

DONOR: *Anonymous*

FALSE FRONTS (*America, 1922*)

PRODUCTION: *Directed by Samuel R. Bradley. With Madelyne Claire, Edward Earle, and Frank Losee.*

Negative, five reels. CONDITION: Good.

DONOR: *Anonymous*

FIGHTING SMILE, THE (*America, 1925*)

A Western drama.

PRODUCTION: *Independent Pictures Corporation. Directed by Jay Marchant. With Bill Cody.*

Positive, five reels. CONDITION: Fair.

DONOR: *Anonymous*

FLAPPERS (*Germany*)

PRODUCTION: *Hom-Film Ltd. Directed by Richard Loewenbein from the story by Hans H. Zerlett and Richard Rillo, adapted by Fritz Oppenheimer. With Arnold Korff, Asta Guntt, Grete Mosheim, Barbara von Annenkoff and Angelo Ferrari.*

Positive, six reels. CONDITION: Good.

DONOR: *Anonymous*

FOUL PLAY (*Great Britain, 1920*)

PRODUCTION: *Master Films. Directed by Edward J. Collins, from a story by Charles Reade. With Cecil Morton York, C. H. Mansell, Charles Vane, Renee Kelly, Randolph MacLeod and Henry Hallatt. Scenario by Walter Courtenay Rowden; Photography by Jack Parker.*

Negative, five reels. CONDITION: Good.

DONOR: *Anonymous*

GAME OF CONSEQUENCES, THE (*Great Britain*)

PRODUCTION: *Produced for Lucoque Ltd. by the New Agency Film Co. Ltd. Directed by Arthur H. Rooke from the story, a fantasy in two parts, by Arthur H. Rooke, and Kenelm Foss. With Joyce Templeton, Gordon Craig, John Hastings Batson, Frank Wood, Olive "Colin" Bell and Tom Coventry.*

Negative, two reels. CONDITION: Good.

DONOR: *Anonymous*

GRAND GUIGNOL FILMS (*Great Britain, 1921*)

A series of British Screen Grand Guignol films, produced by Screen Players Ltd. and directed by Fred Paul. Amongst the actors are Vivian Gibson, Harry Paulo, Frank Harris, Constance Backner, George Turner, Enid Sasse, C. Tilson-Chowne, Ralph Forster, Colette Brettal, Reginald Fox, Fred Hearne, Maria Minetti, Lionel d'Aragon, Humberstone Wright, Muriel Minty, Frank Stanmore, Billy Ross, Phyllis Wolmer, Bertram Burleigh, Frank Woolfe.

BARBARA ELOPES, *by Norman Ramsay.*
 BIT OF BLACK STUFF, A, *by George Saxon.*
 CURSE OF THE WESTACOTTS, THE, *by G. B. Stern.*
 DELILAH, *by C. E. Dering.*
 FLAT, THE, *by Fred Paul.*
 FLIRTATIONS OF PHYLLIS, THE, *by Margaret Strickland.*
 GAME FOR TWO, A, *by Laurence Therval.*
 GENTLE DOCTOR, THE, *by George Saxon.*
 GUARDIAN OF HONOUR, *by Eric Clair.*
 HAPPY PAIR, THE, *by George Saxon.*
 HER ROMANCE.
 LAST APPEAL, THE, *by George Saxon.*
 LETTERS OF CREDIT, *by Laurence Therval.*
 MAN'S WORK, A, *by Laurence Therval.*
 NURSE, THE, *by George Saxon.*
 OATH, THE, *by Fred Paul.*
 POLLY.
 RETURN, THE, *by Norman Ramsay.*
 SECRET OF THE SAFE, THE, *by George Saxon.*
 SIX AND HALF-A-DOZEN, *by Frank K. Junior.*
 STING OF DEATH, THE, *by Norman Ramsay.*
 TEST, THE, *by Matthew Boulton.*
 THAT LOVE MIGHT LAST.
 UPPER HAND, THE.
 VOICE FROM THE DEAD, THE, *by Fred Paul.*
 WOMAN MISUNDERSTOOD, *by Norman Ramsay.*
 WOMAN UPSTAIRS, THE, *adapted from the French.*
 Negatives, each one reel. CONDITIONS: Poor to fair. DONOR: Anonymous

HARA KIRI (France, 1928)

PRODUCTION: *Les Artistes Réunis. Scenario by Pierre Lestringuéz; Art Manager and Producer, Marie-Louise Iribe; Technical Manager, Maurice Forster; Photography, Maurice Forster and Georges Asselin. Actors include Marie-Louise Iribe, Constant Remy and André Berley.*

Positive, six reels. CONDITION: Good. DONOR: Anonymous

HARRY BRICOURT'S LOVE AFFAIRS (Germany)

PRODUCTION: *Directed by Richard Arvay, from the story by Norbert Garai and Richard Arvay, with Annie Magda Schloss, Anthony Tiller and Thelma Acushla. Titles are in English.*

Positive, five reels. CONDITION: Fair. DONOR: Anonymous

HEAD OF THE FAMILY, THE (*Great Britain*)

PRODUCTION: Directed by Manning Haynes, from the story by W. W. Jacobs, adapted by Lydia Hayward. Photography by Frank Grainger.

Negative, five reels. CONDITION: Good.

DONOR: Anonymous

HIS OTHER WIFE (*Great Britain*)

PRODUCTION: Specially written for the screen by George R. Sims: adapted and produced by Fred Paul; photographed by Stanley Rodwell. With Arthur Claremont, Frances Cadman, Maria Minetti, Denis Cowles, Eileen Magrath, Jeff Barlow, Leon Morgan, Joyce Kirby.

Negative, five reels. CONDITION: Poor to fair.

DONOR: Anonymous

HOBSON'S CHOICE (*Great Britain, 1920*)

PRODUCTION: Master Films Ltd. Story by Harold Brighouse; scenario by W. Courtenay Rowden; photography by S. L. Eaton. The actors include Arthur Pitt, Joan Ritz, Phyllis Birkett and Joan Cockram.

Negative, six reels. CONDITION: Fairly good.

DONOR: Anonymous

HOUSE OF PILLORY, THE (*Italy?*)

An historical film, the action of which is set in Lombardy in the year 1311. Titles in English.

Positive, six reels. CONDITION: Good.

DONOR: Anonymous

JACQUES LANDAUZE OR ACCURSED PASSION (*France*)

PRODUCTION: Produced by André Hugon, with Severin Mars, Jean Toulout, Maud Richard and Marguerite de Bardieux.

Positive, six reels. CONDITION: Fair.

DONOR: Anonymous

JEW OF MESTRI, THE (1925)

A spectacle film.

PRODUCTION: Directed by Peter Paul Fellner. Based on the fourteenth century manuscript of John Florentino. With Henry Porten.

Negative, fourteen tins. CONDITION: Poor.

DONOR: Anonymous

LADY HAMILTON (*Germany*)

PRODUCTION: Richard Oswald Film Co. Director: Richard Oswald. Art Director: Paul Leni. Photography: Karl Hoffmann. Titles are in German.

Positive, seven reels. CONDITION: Fair.

DONOR: Anonymous

LADY O' THE PINES, THE (*America*)

PRODUCTION: *A Holman Day Production, directed by Philip Carle.*

Positive, two reels. CONDITION: Fair.

DONOR: *Anonymous*

LAILA (*Norway?*)

A story of Norwegian Laplanders.

PRODUCTION: *Directed by George Sneevoigt and photographed by Valdemar Christensen and Allan Lyngé.*

Positive, six tins. CONDITION: Incomplete.

DONOR: *Anonymous*

LAST DAYS OF POMPEII (*Italy, 1928*)

Based on the story by Bulwer Lytton.

PRODUCTION: *Directed by Carmine Gallone and Amleto Palerini. With Maria Corda, Countess de Liguoro, Victor Varkoni, Bernhard Goetzke, Emilio Ghione, Victor Evangelisti and Ferruccio Biancini.*

Positive, nine reels. CONDITION: Good.

LIGHTS OF HOME (*Great Britain*)

PRODUCTION: *Produced by Fred Paul from the scenario by J. Bertram Brown and Charles Barnett; photographed by Stanley Rodwell.*

Negative, seven reels. CONDITION: Fair.

DONOR: *Anonymous*

LIKENESS OF THE NIGHT, THE (*Great Britain, 1921*)

PRODUCTION: *Screen Plays Ltd. Directed by Percy Nash, from the story by Mrs. W. K. Clifford; photographed by S. L. Eaton. Actors include Renée Kelly and Harold Deacon.*

Negative, five reels. CONDITION: Fair.

DONOR: *Anonymous*

MADAME RECAMIER (*Germany*)

PRODUCTION: *Andra-Aldor. Directed by Joseph Delmont from the story by Hans Gaus. Art Director: W. A. Hermann and Prof. Zirkel; photography by Emil Schunemann. The actors include Albert Steinruck, Ferdinand v. Alten, Johanna Mund, Viktor Senger, Else Wasa, Rudolf Lettinger, Herman Bottcher, Emil Rameau, Doris Schlegel and Fern Andra. Titles throughout are in German.*

Positive, six reels. CONDITION: Fairly good.

DONOR: *Anonymous*

MAMAN POUPEE (*Italy*)

PRODUCTION: *Produced by Carmine Gallone, from the story by W. Borg. The cast includes Soava Gallone, the famous Italian tragedienne. Titles are in Italian.*

Positive, four reels. CONDITION: Poor.

DONOR: *Anonymous*

MAN FROM NEW YORK, THE (1923)

PRODUCTION: *Fred J. Balshover. Directed by Fred J. Balshover, from the novel by Jos. W. Farnham. Actors include Fred Church.*

Positive, five reels. CONDITION: Good.

DONOR: *Anonymous*

MAN WITHOUT DESIRE, THE (*Great Britain, 1922*)

The first British film to have been featured at the Tivoli Theatre, London.

PRODUCTION: *Atlas Biocraft. Directed by Adrian Brunel. With Ivor Novello and Nina Vanna.*

Negative, six reels.

DONOR: *Adrian Brunel Esq.*

MANTRAP (*America, 1926*)

A typical film featuring the star who became known as the "It Girl."

PRODUCTION: *Directed by Victor Fleming and distributed by Famous-Lasky Corporation. The actors include Clara Bow, Ernest Torrence and Percy Marmont.*

Positive, 6,000 ft. CONDITION: Fairly good. DONOR: E. G. Hopper Esq.

MARRIED TO A MORMON (*Great Britain*)

(See also TRAPPED BY THE MORMONS.)

PRODUCTION: *Master Films Ltd. Directed by Harry B. Parkinson, from the story by Frank Miller. Photography by T. R. Thumwood. With Evelyn Brent and Clive Brook.*

Positive, five reels. CONDITION: Poor.

DONOR: *Anonymous*

MODERN DUBARRY, A (*France*)

PRODUCTION: *Directed by Alexander Korda; story by Ludwig Biro. With Maria Corda.*

Positive, eight reels. CONDITION: Good.

MODERN MARRIAGE (*America, 1923*)

PRODUCTION: *F. X. B. Pictures Inc. Adapted by Dorothy Farnum from the celebrated novel "Lady Varley" by Derek Vane. Directed by Laurence Windom, supervised by Whitman Bennett. The actors include Francis X. Bushman and Beverly Bayne.*

Negative, seven reels. CONDITION: Good.

DONOR: *Anonymous*

NIBELUNGS, THE (*Germany, 1923*)

A film treatment of the old Germanic legends.

PRODUCTION: *Directed by Fritz Lang.*

Positive, eight reels. CONDITION: Fairly good; one sequence missing.

OLD ARMCHAIR, THE (*Great Britain, 1920*)

PRODUCTION: *From the story by Mrs. O. F. Walton, adapted for the screen by George Pickett; photography by S. L. Eaton. The actors include Cecil Morton Yorke, Ida Fane and Joan Ritz.*

Negative, five reels. CONDITION: Good.

DONOR: *Anonymous*

OUTWITTED (*America, 1924*)

PRODUCTION: *Independent Pictures Corporation. Story and direction by J. P. McGowan. Actors include Helen Holmes and William Desmond.*

Positive, five reels. CONDITION: Good.

DONOR: *Anonymous*

PASSION'S PATHWAY (*America, 1924*)

PRODUCTION: *Lee Bradford Corporation. Directed by Bertram Bracken from the story by Ben Deely; photography by Ross Fisher. Actors include Estelle Taylor and Jean Perry.*

Negative, six reels. CONDITION: Good.

DONOR: *Anonymous*

PURE SINNER, THE (*Germany*)

PRODUCTION: *Directed by Hubert Moest.*

Positive, six reels. CONDITION: Good.

DONOR: *Anonymous*

RAT, THE (*Great Britain*)

Adapted from the stage play by David L'Estrange.

PRODUCTION: *Gainsborough Pictures for W. & F. Film Service. With Mae Marsh, Ivor Novello, Isabel Jeans, Marie Ault, Robert Scholtz and James Lindsay.*

Positive, seven reels. CONDITION: Fairly good.

RODNEY STONE (*Great Britain, 1920*)

From the story by Sir A. Conan Doyle.

PRODUCTION: *Scenario by W. Courtenay Rowden; photography by S. L. Eaton. Actors include Lionel D'Arragon, Cecil Morton Yorke, Frank Tennant, Frank Adair, Fred Morgan, Douglas Payne, Robertson Brawne, Rex Davis, Ernest Wallace, Joan Ritz and Ethel Newman.*

Negative, six reels. CONDITION: Fair.

DONOR: *Anonymous*

ROMANCE OF THE LOST VALLEY, THE (1923)

PRODUCTION: *Bert van Tuyle. Cast includes Nell Shipman.*

Negative, seven reels. CONDITION: Good.

DONOR: *Anonymous*

SALAMMBO (*France, 1925*)

Based on story by Gustave Flaubert (Captions in German).

PRODUCTION: *Produced by L. Aubert; directed by Pierre Marodon.*

Positive, six reels. CONDITION: Good.

DONOR: *Anonymous.*

SAM'S BOY (*Great Britain, 1922*)

From the story by W. W. Jacobs.

PRODUCTION: *Artistic Films. The actors include Johnny Butt, Tom Coventry, Harry Newman, Toby Cooper, Charles Ashton, Ned Searle, Mary Braithwaite and Kate Gurney.*

Negative, five reels. CONDITION: Good.

DONOR: *Anonymous*

SEA URCHIN, THE (*Great Britain*)

Adapted from the stage play by John Hastings Turner.

PRODUCTION: *Gainsborough Pictures for W. & F. Film Service. Direction and photoplay by Graham Cutts: photography by Hal Young; assistant director, Leslie S. Hiscott; art director, C. W. Arnold. With Betty Balfour, George Hackathorne, Haidee Wright, Marie Wright, Cecil Morton Yorke, Clifford Heatherley, Cronin Wilson, Irene Tripod, A. G. Poulton.*

Positive, seven reels. CONDITION: Good.

SHE (*Great Britain 1925*)

Based on Rider Haggard's novel.

PRODUCTION: *G. B. Samuelson, in collaboration with Lisle Productions. Directed by G. B. Samuelson. The actors include Betty Blythe, Carlyle Blackwell and Mary Odette.*

Negative, 8,800 ft. CONDITION: Good.

DONOR: *Anonymous*

SHE.

Positive copy of the preceding film.

CONDITION: *Good.*

DONOR: *Anonymous*

SHIPS THAT PASS IN THE NIGHT (*Great Britain, 1921*)

From the novel by Beatrice Harraden.

PRODUCTION: *Screen Plays Ltd. Scenario and direction by Percy Nash. Photography by S. L. Eaton. The actors include Filippi Dawson and Francis Roberts.*

Negative, five reels. CONDITION: Fair.

DONOR: *Anonymous*

SHIPS THAT PASS IN THE NIGHT.

Positive copy of the preceding film.

CONDITION: *Good.*

DONOR: *Anonymous*

SILKEN THREADS (*Great Britain, 1925*)

Spy drama, centring round the activities of a woman agent of the Sovian Government.

PRODUCTION: *Produced by British Film Productions Ltd. Directed by Leslie Eveleigh.*

Positive, two reels. CONDITION: Good.

DONOR: *E. G. Hopper Esq.*

SINS OF THE PARENTS (*America, 1920*)

PRODUCTION: *Story and direction by Allan Dwan; photography by Tony Gaudio.*

Positive, seven reels. CONDITION: Poor.

DONOR: *Anonymous*

SKIPPER'S WOOING, THE (*Great Britain*)

Based on the story by W. W. Jacobs.

Directed by Manning Haynes; screen adaptation by Lydia Hayward and photography by Frank Grainger. The actors include Cynthia Murtagh.

Negative, five reels. CONDITION: Fairly good.

DONOR: *Anonymous*

SOLEIL D'ASIE, LE (*France*)

The film is in five parts, entitled: 1. Jaune et Blanc; 2. Duel Chinois; 3. L'Isle des Damnés; 4. Les Flots d'Or; 5. Le Pont du Diable. Titles are in French.

Positive, five reels. CONDITION: Good.

DONOR: *Anonymous*

SOULS AND FACES (*America, 1923*)

From the story by Bob Dexter.

PRODUCTION: *Achievement Production. Directed by Gilbert E. Gable. Adapted for the screen by William Dudley Pelley. Photography by Bert Dawley.*

Negative, six reels. CONDITION: Good.

DONOR: *Anonymous*

SOURIRE DE PARIS, LE (*France*)

From a comedy by M. André Legrand.

PRODUCTION: *La Cie Franco-Americaine des Films Paulhan. The actors include Mlle. Claude France, Mlle. Genevieve Cargese, M^{me}. de Castillo, Mlle. de Williams and M. Jean Murat. Titles are in French.*

Positive, three reels. CONDITION: Good.

DONOR: *Anonymous*

SPORT OF KINGS (*Great Britain, 1921*)

A racing and boxing film, featuring Victor McLaglen. A two-reel version of a five-reel film produced in 1921.

Positive, two reels. CONDITION: Good.

DONOR: *Harry Price Esq.*

STORMFLOWER (*Great Britain, 1919*)

From a story by Anne Merwin.

Produced by Randal Terraneau. Directed by Bert Wynne.

Positive, two reels. CONDITION: Good.

DONOR: *Anonymous*

THIN ICE (*Norway, 1928?*)

PRODUCTION: *A Norsk Super-Film. Directed by Jens Kraft; photographed by*

Paul Berge and Jons Bentzen. The actors include Jens Kraft, Aud Egede Nissen, Fridtjof Moen and Paul Richter. Titles are in English.

Positive, six reels. CONDITION: Good.

DONOR: *Anonymous*

THIRTEENTH CROSS, THE (Germany)

PRODUCTION: Progemo Film Concern, Berlin. Directed by Hubert Moest; scenario by Vera Hall. The actors include Paul Hartmann, Gerda Frey, Clemens Kaufung, Hedda Vernon, Retzbach-Erasimey, Fritz Berger, Gerd Luenen and Karl Zickner. Titles are in English throughout.

Positive, six reels. CONDITION: Good.

DONOR: *Anonymous*

THREE BUCKAROOS, THE (America, 1921)

A Western drama.

PRODUCTION: Balshofer Pictures Corporation.

Negative, six reels. CONDITION: Good.

DONOR: *Anonymous*

TRAPPED BY THE MORMONS (Great Britain)

(See also MARRIED TO A MORMON).

PRODUCTION: Masters Films Ltd. Directed by Harry B. Parkinson. The actors include Evelyn Brent, Lewis Willoughby, Cecil Morton Yorke, Ethel Newman, George Wynn, Olive Sloane, Olaf Hylton and Ward McAllister.

Positive, six reels. CONDITION: Fairly good.

DONOR: *Anonymous*

UNSLEEPING EYE, THE (Great Britain, 1927)

A pioneering tale of New Guinea, the last stronghold of the savage. The introduction to the film claims authenticity for the natural background, and pays a tribute to Britons who serve in the outposts of the Empire.

PRODUCTION: Seven Seas Screen Productions Ltd., Glasgow. Written and produced by Alexander MacDonald, F.R.G.S.; directed by A. MacDonald and H. B. Sully; photography by Walter H. B. Sully. The actors include Wendy Osborne, Len Norman, David Wallace, Baby Laurel, and a cast of native characters.

Positive, six reels. CONDITION: Good.

DONOR: *Anonymous*

WAXWORKS (Germany, 1923)

Produced in the so-called "golden age" of the German cinema, this is one of the most notable films of its time, both on account of its imaginative and intelligent direction and of its cast. Without titles for the most part, it is characterised by a smooth continuity from sequence to sequence, and by an unusual completeness and unity. It has been shown in repertory cinemas on a number of occasions since its first release, and has lost little of its original interest.

PRODUCTION: Produced by Viking Films. Directed by Paul Leni: scenario by

Henrik Galeen: photography by Halmar Lerski: design by Paul Leni and Alfred Junge; with Wilhelm Dieterle, John Gottowt, Olga Belejoff, Emil Jannings, Conrad Veidt and Werner Kraus.

Positive, seven reels. CONDITION: Fair.

DONOR: E. H. Lindgren Esq.

WHAT THREE MEN WANTED (*America, 1924*)

A mystery drama. Based on a story by G. A. Lambert.

PRODUCTION: Directed by Paul Burns. The actors include Miss Dupont, Jack Livingstone, Otto Lederer, Frank Jonnason and Robert Boulder.

Negative, five reels. CONDITION: Good.

DONOR: Anonymous

WHEN IT WAS DARK (*Great Britain?*)

A melodrama, with a religious setting, involving a conflict between belief in God and atheism.

PRODUCTION: Walturdaw-Windsor. Story by Guy Thorne. The actors include Walter Vane, Wayford Hobbs, Peggy Paterson and George Butler.

Positive, six reels. CONDITION: Fair.

DONOR: Anonymous

WHEN THE DEAD ARE LIVING AGAIN (*Germany*)

PRODUCTION: Erba-Film, Berlin. Story by Erwin Baron. Photography by Axel Gratjar. The actors include Paul Biensfield, Hans Kuhnert, Gertrude Wolcker, Max Laurence, Rudolf Lettinger and Fritz Wrede.

Positive, four reels. CONDITION: Poor to fair.

DONOR: Anonymous

WILL AND A WAY, A (*Great Britain, 1922*)

From the story by W. W. Jacobs.

PRODUCTION: Artistic Films. Produced by Manning Haynes. The actors include Ernest Hendries, Pollie Emery, Cynthia Murtagh, and Ada Palmer.

Negative, four reels. CONDITION: Good.

DONOR: Anonymous

Serial Films

DAME EN GRIS, LA (*France*)

A drama in six episodes, entitled as follows: 1. Le Coup de Foudre; 2. L'Amour Fantome; 3. Le Fiacre Tragique; 4. L'Amour Commande; 5. La Fille du Détenu; 6. Le Destin Tragique. Based on the celebrated French novel, by Georges Ohnet.

PRODUCTION: Les Cinématographes F. Méric. Titles are in French.

Positive, twelve reels. CONDITION: Good.

DONOR: Anonymous

IRON FOOT (*America, 1920*)

Two episodes (nos. 4 and 14) only.

PRODUCTION: *Frank G. Hall. Directed by Duke Worne; supervised by Ben Wilson; written by J. Grubb Alexander and Harvey Gates; photography by King Gray. The actors include Ben Wilson and Neva Gerber.*

Positive, four reels. CONDITION: Fairly good.

DONOR: *Anonymous*

Comedies

ALICE IN DREAMLAND (*America*)

A domestic comedy, in which the attentions of Dad and Jack to Flossie Burke, the revue actress, cause complications, which are happily solved.

PRODUCTION: *Directed by Arthur D. Hotaling and written by Jack Wilsey. The actors include Williard Lee Hall, Vivian Gane, Malcolm McGregor and Fontaine de la Rue.*

Positive, one reel. CONDITION: Good.

DONOR: *E. G. Hopper Esq.*

ARTISTIC ENEMIES (*America, 1925*)

PRODUCTION: *National Film Corporation of America. With Ed. Flanagan and George Edwards.*

Negative, two reels. CONDITION: Good.

DONOR: *Anonymous*

BLUEBEARD JR. (*America, 1922*)

PRODUCTION: *Scott Dunlap Production. Story by Helen van Upp, adapted for the screen by John W. Gray. The actors include Mary Anderson, Jack Conolly, George Hernandez and Laura Ansen.*

Negative, five reels. CONDITION: Good.

DONOR: *Anonymous*

BOOKWORMS (*Great Britain, 1920*)

A burlesque comedy designed as a departure from the general type of screen comedy common at the time of its production.

PRODUCTION: *Minerva Films Ltd. (Directors: A. A. Milne, Leslie Howard, Aubrey Smith, Adrian Brunel, Nigel Playfair, C. F. Power, Lionel Phillips). Directed by Adrian Brunel; written by A. A. Milne. With Leslie Howard and Pauline Johnson.*

Negative, two reels.

DONOR: *Adrian Brunel Esq.*

BOOTS AND SHOES (*America*)

PRODUCTION: *Clermont Production, featuring Bobby Burns.*

Positive, two reels. CONDITION: Fair.

DONOR: *Anonymous*

BUMP, THE (*Great Britain, 1920*)

(See *Bookworms*).

PRODUCTION: *Minerva Films Ltd.*; directed by *Adrian Brunel*; written by *A. A. Milne*. With *Aubrey Smith* and *Faith Celli*.

Negative, two reels.

DONOR: *Adrian Brunel Esq.*

CROSSING THE GREAT SAGRADA (*Great Britain, 1923-4*)

A satire on travel films.

PRODUCTION: *Atlas Biocraft*. Written and directed by *Adrian Brunel*.

Positive, one reel.

DONOR: *Adrian Brunel Esq.*

CUT IT OUT (*Great Britain, 1924-5*)

A satire on film censorship.

PRODUCTION: *Gainsborough*. Written and directed by *Adrian Brunel*.

Negative, one reel.

DONOR: *Adrian Brunel Esq.*

FINGERS AND POCKETS (*America*)

PRODUCTION: *National Film Corporation of America*. With *Ed. Flanagan* and *George Edwards*.

Negative, two reels. CONDITION: Good.

DONOR: *Anonymous*

FIVE POUNDS REWARD (*Great Britain, 1920*)

(See *Bookworms*).

PRODUCTION: *Minerva Films Ltd.*; directed by *Adrian Brunel*; written by *A. A. Milne*. With *Leslie Howard* and *Barbara Hoffe*.

Negative, two reels.

DONOR: *Adrian Brunel Esq.*

FLIRTATIONS OF PHYLLIS, THE (*Great Britain*)

Phyllis invites a young man to her house while her aunt is out. The young man pilfers all he can see, while her back is turned. Her aunt returns suddenly, and the youth is introduced as Captain Wickford from India, a friend of Phyllis's father. The real Captain Wickford arrives, and establishes his identity. But by that time the youth, on the pretext of fetching the police, has driven off in Captain Wickford's car.

Positive, one reel. CONDITION: Fair.

DONOR: *Harry Price Esq.*

FRITZIGLI ET LA VAGUE DE COURAGE (*France*)

PRODUCTION: *Export-Union-Film Co.* Scenario and "mise en scène" by *M. Amédée Rastrelli*. The cast includes *M. André Sechan*. Titles are in French.

Positive, one reel. CONDITION: Fair.

DONOR: *Anonymous*

GENTLEMAN BURGLAR, THE (1922?)

An ordinary type of comedy with a surprise ending.

PRODUCTION: *Reciprocity Films. Story by Clifford Mayne.*

Positive, one reel. CONDITION: Good.

DONOR: *E. G. Hopper Esq.*

HAPPY HEELS (America, 1928)

A knockabout comedy, with Bill Dooley, Vera Steadman and Nancy Dover.

PRODUCTION: *Paramount Christie Comedy. Story by Sig. Herzig.*

Positive, two reels. CONDITION: Fairly good.

DONOR: *E. G. Hopper Esq.*

HEARTS AND HAMMERS (America)

PRODUCTION: *International Cine Corporation. Directed by Harry Edwards, featuring Ed. Flanagan and George Edwards.*

Negative, two reels. CONDITION: Fair.

DONOR: *Anonymous*

HIS WIFE'S HUSBAND (America)

PRODUCTION: *International Cine Corporation Ltd. Featuring Ed. Flanagan and George Edwards.*

Negative, two reels. CONDITION: Good.

DONOR: *Anonymous*

ITALIAN STRAW HAT, AN (France, 1928)

A comedy based on the story by Labiche and Michel.

PRODUCTION: *Albatross—Sequana. Directed by René Clair. Edited by Henry Dobb. With Mme. Alice Tissot, M. Alexis Bondi, Mlle. Maryse Maia, M. Yvonneck, M. Pre fils, Albert Prejean, Vital Geymond, Olga Tschechowa, Paul Olivier, Alex Allin, Volbert and Jim Gerald.*

Positive, seven reels. CONDITION: Good.

DONOR: *Miss Elsie Cohen*

KNOCKIN' 'EM COLD (America)

PRODUCTION: *National Film Corporation of America. Directed by Harry Edwards, featuring Ed. Flanagan and George Edwards.*

Negative, two reels. CONDITION: Good.

DONOR: *Anonymous*

LOST IN A FOGGY NIGHT (France)

A Fritzigli comedy, with M. André Sechan as Fritzigli. Titles are in French.

Positive, two reels. CONDITION: Fair.

DONOR: *Anonymous*

LOVE ON ROLLERS (America)

PRODUCTION: *National Film Corporation of America. Directed by Mark Goldaine, featuring Ed. Flanagan and George Edwards.*

Negative, two reels. CONDITION: Fairly good.

DONOR: *Anonymous*

LUNATIC, THE (*America*)

PRODUCTION: *Jimmy Aubrey Productions Inc.*, with *Jimmy Aubrey* in the cast.

Positive, two reels. CONDITION: Good.

DONOR: *Anonymous*

OUT AND IN (*America*)

PRODUCTION: *National Film Corporation of America*. Featuring *Ed. Flanagan* and *George Edwards*.

Negative, two reels. CONDITION: Good.

DONOR: *Anonymous*

RECKLESS ROSIE (*America, 1929*)

A knockabout comedy, involving a mannequin, a fashion parade and a policeman.

PRODUCTION: *Paramount*.

Positive, two reels. CONDITION: Good.

DONOR: *E. G. Hopper Esq.*

RIGHT DRESS (*1925?*)

A knockabout comedy showing the adventures of a dude in the army.

Positive, one reel. CONDITION: Good.

DONOR: *Harry Price Esq.*

RING 'ROUND ROSIE (*America*)

PRODUCTION: *Juanita Films Inc.* Written and directed by *Bobby Burns* and photographed by *Len Smith*.

Positive, one reel. CONDITION: Fair.

DONOR: *Anonymous*

ROAD TO RUIN, THE (*America*)

PRODUCTION: *National Film Corporation of America*. Directed by *Harry Edwards*, featuring *Ed. Flanagan* and *George Edwards*.

Negative, two reels. CONDITION: Very good.

DONOR: *Anonymous*

SOMEWHERE IN WRONG

An early *Stan Laurel* comedy.

Positive, two reels. CONDITION: Good.

DONOR: *Harry Price Esq.*

TWICE TWO (*Great Britain, 1920*)

(See *Bookworms*).

PRODUCTION: *Minerva Films Ltd.*; directed by *Adrian Brunel*; written by *A. A. Milne*. With *Ivan Samson*, *Simeon Stuart*, and *Mrs. Hayden Coffin*.

Negative, two reels.

DONOR: *Adrian Brunel Esq.*

TYPICAL BUDGET, A (*Great Britain, 1924-5*)

A burlesque of the news reel film.

PRODUCTION: *Gainsborough*. Written and directed by *Adrian Brunel*.

Negative, one reel.

DONOR: *Adrian Brunel Esq.*

WIZARD OF OZ, THE (U.S.A., 1925)

A full-length comedy of slapstick character, featuring Larry Semon, based on a children's story, and produced especially for children.

PRODUCTION: *Produced and directed by Larry Semon; photographed by H. F. Koenan Kamp, Frank Good, and Leonard Smith; art director, Robert Stevens; titles by Leon Lee; assistant director, William King; editor, Sam Zimbalist; adapted from L. Frank Baum's story by L. Frank Baum, Jr., Leon Lee and Larry Semon. With Larry Semon, Dorothy Divan, Mary Carr, Virginia Pearson, Bryant Washburn, Josef Swickard, Charles Murray, Oliver N. Hardy, William Hauber, William Dinus, Frank Alexander, Otto Lederer and Frederick Ko Vert.*

Positive, seven reels. CONDITION: Good.

Cartoon and Model Films

AESOP'S FILM FABLES: THE COUNTRY MOUSE AND THE CITY MOUSE (America)

The country mouse, on the city mouse's invitation, visits the city, but finds life there too dangerous. After quoting Aesop's moral "Contentment is riches, wherever you find it", the film closes with a brief demonstration of the need for American people to return to the land.

PRODUCTION: *Fables Pictures Inc. Cartoonist: Paul Terry. Distributed in Great Britain by Granger's Exclusives.*

Positive, one reel. CONDITION: Good.

AESOP'S FILM FABLES: THE FABLE OF THE WOMAN AND THE HEN (America)

A woman, being dissatisfied with her hen, buys a potion from a quack who says it will make the hen lay twice as many eggs; the hen, however, dies. The moral, "Those who expect too much oft-times over-reach themselves", is applied to the burden of taxation in America.

PRODUCTION: *Fables Pictures Inc. Cartoonist: Paul Terry.*

Positive, one reel. CONDITION: Good.

AESOP'S FILM FABLES: THE FARMER AND THE OSTRICH (America)

A hungry ostrich, invited to stay at a farmer's house, eats everything in it, and when he can get no more, wrecks the house and drives the farmer out. The moral "Hospitality is a virtue, but should be wisely exercised", is applied, in the concluding sequence, to the problem of the resident mother-in-law.

PRODUCTION: *Fables Pictures Inc. Cartoonist: Paul Terry.*

Positive, one reel. CONDITION: Fairly good.



PLATE IX *Dictators Meet*: Hitler and Mussolini review troops in Berlin. (See p. 114)



PLATE X *Mediæval Village*: A map to illustrate the mediæval three-field system surviving at Laxton. (See p. 111)

AESOP'S FILM FABLES: THE FROGS THAT WANTED A KING (*America*)

A busybody frog asks Leo, king of beasts, to send a king to Frogville to clean up its morals: the stork is sent and begins by eating the busybody. The moral; "Let well enough alone", is applied to moral busybodies in America.

PRODUCTION: *Fables Pictures Inc. Cartoonist: Paul Terry.*

Positive, one reel. CONDITION: Fairly good.

AESOP'S FILM FABLES: THE SPENDTHRIFT (*America*)

A cartoon film to illustrate the moral "The spendthrift blames everyone but himself", which is applied, in the last section of the film, to the case of a man who, having spent his week's wages in drink, tells his wife he has been robbed.

PRODUCTION: *Fables Pictures Inc. Cartoonist: Paul Terry.*

Positive: one reel. CONDITION: Good.

AMORS PFEILE (*France, 1920*)

A burlesque film with models. In this film the producer utilises the characteristics of the contemporary American movie, both in character and situation. Chaplin and the typical Western hero, for example, are introduced. There is a noticeable use in the film of rococo effects. This film is also known under the alternative title, *Amour Noir et Amour Blanc*.

PRODUCTION: *Polichinei-Film-Serie. Directed by W. Starevitch. The titles are in German.*

Positive, two reels. CONDITION: Good.

DONOR: *Anonymous*

BONZO (*Great Britain, 1924*)

The first Bonzo cartoon film. Bonzo builds up a pile of plates to try and reach the sausages: disaster follows. The maid looks for Bonzo in vain. The cat attacks him as he is stealing the milk and Bonzo defends himself with the bellows.

PRODUCTION: *Drawn by G. E. Studdy.*

Positive, one reel. CONDITION: Fair.

DONOR: *Harry Price Esq.*

EPOUVANTAIL, L' (*France, 1920-23*)

A burlesque film with models.

PRODUCTION: *Polichinei-Film-Serie. Directed by W. Starevitch. The titles are in German.*

Positive, one reel. CONDITION: Good.

DONOR: *Anonymous*

FELIX LENDS A HAND.

FELIX IS A TRIER, BUT— (*America*)

The first two parts of a Felix cartoon serial.

PRODUCTION: *Drawn by Pat Sullivan.*

Positive, one reel. CONDITION: Fairly good.

LITTLE SCREW, THE (*Soviet Russia*)

A factory is in full swing. A tiny screw decides to stop work. As a result, the whole factory is brought to a standstill. The machines go to his house and plead for him to return. As soon as he does so, the normal activity is immediately resumed. The film is mainly a cartoon film. The prologue and epilogue show actual views of a factory.

PRODUCTION: *Unknown.*

Positive, one reel. CONDITION: Good.

DONOR: *Kino Films*

MARIAGE DE BABYLAS, LE (*France, 1920-23*)

A film employing both models and the acting of human characters.

PRODUCTION: *Polichinei-Film-Serie. Directed by W. Starevitch. The titles are in German.*

Positive, one reel. CONDITION: Good.

DONOR: *Anonymous*

PETITE CHANTEUSE DES RUES, LA (*France, 1920-23*)

A film with both human actors and models.

PRODUCTION: *Polichinei-Film-Serie. Directed by W. Starevitch. The titles are in German.*

Positive, one reel. CONDITION: Good.

DONOR: *Anonymous*

SHIMMY SHEIK, THE (*Germany, 1923*)

A living silhouette film.

PRODUCTION: *Produced by Miles Mander and Adrian Brunel for Atlas Biocraft. (This film and "Two Chinned Chow" are the only two living silhouette films ever shown in England.)*

Positive, one reel.

DONOR: *Adrian Brunel Esq.*

STAGECOACHED (*America, 1928*)

A typical Krazy Kat cartoon comedy, showing how he saves the mail-coach from bandits.

PRODUCTION: *Paramount. Cartoon work by Chas. B. Mintz.*

Positive, one reel. CONDITION: Good.

DONOR: *E. G. Hopper Esq.*

STORK EXCHANGE, THE (*America, c. 1928*)

An amusing Krazy Kat cartoon, showing Krazy Kat's adventures in the baby-factory when he deputises for the storks.

PRODUCTION: *Paramount. Cartoon work by Chas. B. Mintz.*

Positive, one reel. CONDITION: Good.

DONOR: *E. G. Hopper Esq.*

TWO CHINNED CHOW (*Germany, 1923*)

A living silhouette film. (See *The Shimmy Sheik*).

PRODUCTION: *Produced by Miles Mander and Adrian Brunel for Atlas Biocraft.*

Positive, one reel.

DONOR: *Adrian Brunel Esq.*

Travel Films

BAYREUTH (*Germany, 1925?*)

A travel film of Germany. The first half shows beautiful buildings in Bayreuth and a mediæval pageant held there. The second half deals with Marienburg, Königsburg and the Baltic.

Positive, one reel. CONDITION: Fairly good. DONOR: Harry Price Esq.

BITS OF AMERICAN BEAUTY SPOTS (*America*)

A motor trip across America, with Miss Peggy Hyland.

PRODUCTION: Roger W. Fowler.

Positive, six reels. CONDITION: Poor to fair. DONOR: Anonymous

BOHEMIA (*America*)

One of a series, "In Other Lands."

PRODUCTION: Post Pictures Corporation of New York.

Positive, one reel. CONDITION: Fair. DONOR: Anonymous

BUCHAREST (*America*)

One of a series, "Cities of Other Lands."

PRODUCTION: Post Pictures Corporation of New York. Photography by Horace C. Schimeld.

Positive, one reel. CONDITION: Fair. DONOR: Anonymous

FROM LUCERNE TO ST. GOTHARD

A travel film of Switzerland.

PRODUCTION: Unknown.

Positive, six reels. CONDITION: Fair. DONOR: Anonymous

MAN AND THE MOUNTAINS: THROUGH CLOUDLAND BY THE GLACIER ROUTE

Climbing the Jungfrau by ski.

Positive, four reels. CONDITION: Good. DONOR: Harry Price Esq.

NUREMBURG (*Germany, 1925?*)

A travel film of Germany. The first half deals with Nuremburg, famous for its toys and *lebkuchen*. The second half shows scenes in the Harz mountains, in the towns of Harzburg, Regenstein, Hildesheim, and in the surrounding country.

Positive, one reel. CONDITION: Fairly good. DONOR: Harry Price Esq.

ROUMANIA (*America, 1923*)

In the series "Children of Other Lands."

PRODUCTION: *Post Pictures Corporation of New York. Photography by Horace C. Schimeld.*

Positive, one reel. CONDITION: Good.

DONOR: *Anonymous*

SEEING NORTHERN CALIFORNIA (*America*)

A travel film of Northern California.

PRODUCTION: *Produced by David M. Robson, in the series "Wonderful Nature."*

Positive, one reel. CONDITION: Poor. ON LOAN FROM: Townley Searle Esq.

SNAPSHOTS OF LONDON (*Great Britain*)

An interest film of London.

Positive, one reel. CONDITION: Good.

DONOR: *Kino Films*

SPORTLEBEN (*Germany*)

Shots of various sports. Aeroplane goes to Berlin. Wansee. Alpine sports. Wettkampf. Views on a boat-trip from Köln to Dusseldorf. Titles are in German.

Positive, one reel. CONDITION: Good.

DONOR: *Harry Price Esq.*

SUCH IS LIFE IN VOLENDAM (*America*)

PRODUCTION: *Henry Mayer Travelaugh Series.*

Positive, one reel. CONDITION: Good.

DONOR: *Anonymous*

THAMES, THE (*Great Britain, 1929*).

Series of views taken along the Thames, within London.

PRODUCTION: *Atlas Film Co.*

Positive, one reel. CONDITION: Good.

DONOR: *Kino Films.*

WALKENRIED (*Germany*)

Walkenried; ruins of Cistercian Abbey dating from 1127. Braunlage. Rubeland. Schierke. Kudowa. Laneck. Speyer. Worms. Mannheim. Heidelberg. Schwetzingen. Odenwald. Dormstatt. Frankfurt. Titles are in German.

Positive, one reel. CONDITION: Good.

DONOR: *Anonymous*

Interest Films

ANALYSIS OF MOTION (*America*)

"Albertina Rasch, celebrated prima ballerina, in an interesting study of her unsurpassed technique, taken by the Novagraph slow motion camera." (280 frames a second.)

PRODUCTION: *Novagraph Film Corporation.*

Positive, one reel. CONDITION: Fair.

DONOR: *Anonymous*

AVIATION FILM (*Great Britain, 1918*)

Five reels of aviation film, apparently unedited.

PRODUCTION: *Photographed by Lady Sybil Grant, official R.A.F. photographer.*

Positive, five reels. CONDITION: Good. ON LOAN FROM: Townley Searle Esq.

AVIATION FILM (*Great Britain, c. 1916*)

Demonstrations of various parachute models, designed by E. R. Calthrop (R.A.F.), each type numbered and weight given. Close-up and long distance shots of parachute descents—in one case four simultaneous descents from one airship are shown. Parachute landings. Airship C17 moored.

PRODUCTION *Directed by Brig.-Gen. Maitland.*

Positive, one reel. CONDITION: Poor. ON LOAN FROM: Townley Searle Esq.

BERNESE BEARS, THE

Views of the bears at Berne, Switzerland.

Negative, one reel. CONDITION: Poor to fair.

DONOR: *Anonymous*

DIRECT CINEMATOGRAPHY (*Great Britain*)

A demonstrational film, comprising a series of shots of London, and designed to illustrate an "entirely new process of direct cinematography, making possible the screening of local events within an hour of their happening at less than one-fifth of their present cost."

PRODUCTION: *Superb Productions Ltd.*

Positive, one reel. CONDITION: Good.

DONOR: *Anonymous*

EVOLUTION OF A BUTTERFLY

A 16 mm. copy of an early educational film showing stages in the evolution of a butterfly.

Positive, 150 ft. CONDITION: Good.

DONOR: *Harry Price Esq.*

GLASTONBURY PAST AND PRESENT (*Great Britain, c. 1925*)

Scenes from the history of Glastonbury, re-enacted by its townspeople. Story by Miss Alice M. Buckton, author of *Eager Heart*.

PRODUCTION: *The Steadfast Film Co. Adapted and produced by O. H. Martinek, under the supervision of the author. Photography by M. G. Benson.*

Positive, five reels. CONDITION: Fair.

DONOR: *Miss Alice M. Buckton*

GRASS (*America, 1925*)

Three travellers, Cooper, Schoedsack and Marguerite Harrison travel over the Anatolia Desert, over the Taurus Mountains, through Arabia into Persia, to the

country of the nomadic Persian tribes. They accompany the tribes on their great migration in search of grass, and show how they cross the rushing River Karun on rafts supported by goat-skin bladders, and conquer the formidable Zardeh Kuh Pass, until they come once more to a land where they can pitch their tents in contentment.

PRODUCTION: *Made by Merian C. Cooper (explorer), Ernest B. Schoedsack (cameraman), and Marguerite Harrison (traveller and author); edited and titled by Terry Ramsaye and Richard P. Carver.*

Positive, four reels. CONDITION: Fairly good.

DONOR: *Anglo-Persian Oil Co. Ltd.*

HIGH ROAD TO INDEPENDENCE (*Canada*)

A propaganda film, produced for the Canadian National Railways.

Negative, three reels. CONDITION: Good.

DONOR: *F. R. A. Arton, Esq.*

OUR CHILDREN (*America, 1920*)

A child welfare propaganda film, showing the Children's Health Conference held at Gadsden, Alabama, by the Children's Bureau of the Department of Labour, U.S.A.

PRODUCTION: *Unknown.*

Positive, two reels. CONDITION: Fairly good.

DONOR: *National Baby Week Council*

RODEO, THE (*Great Britain, 1924*)

The Wembley Exhibition rodeo. "The only picture authorised by Tex Austin, as performed at the Wembley Exhibition."

PRODUCTION: *Napoleon Films, in collaboration with Tex Austin and Leon D. Britton.*

Positive, two reels. CONDITION: Poor to fair.

DONOR: *Anonymous*

TOUR OF THE DOMINIONS BY THE RT. HON. L. S. AMERY, M.P., A. (*Great Britain, 1924*)

A film record of the official tour of Rt. Hon. L. S. Amery, through the Dominions of the Empire.

PRODUCTION: *Photography by Capt. W. Brass (Sir William Brass, M.P.) assembled and arranged by Blunt and McCormack Ltd.*

Positive and negative, ten reels. CONDITION: Good.

DONOR: *Sir William Brass, M.P.*

VORMITTAGSPUK (*Germany, 1928*)

An abstract film.

PRODUCTION: *Made by Hans Richter. Camera by Reimar Kuntze.*

DONOR: *Adrian Brunel Esq.*

Positive, one reel. CONDITION: Good.

WITCH'S FIDDLE, THE (*Great Britain, 1924*)

The first film to be produced by a Film Society.

PRODUCTION: *Cambridge University Film Society. Direction and scenario by P. A. Le Neve Foster.*

Positive, one reel. CONDITION: Good. DONOR: P. A. Le Neve Foster Esq.

Newsreels

BOURNEMOUTH AVIATION MEETING (*Great Britain*)

Sequence from an early Gaumont Graphic.

Positive, one reel. CONDITION: Good. ON LOAN FROM: Townley Searle Esq.

CHARLIE ON THE OCEAN (*Great Britain, 1921*)

A special edition of the Topical Budget news reel showing scenes of Charlie Chaplin's voyage home from Europe to New York.

PRODUCTION: *Topical Budget.*

Positive, one reel. CONDITION: Good. DONOR: F. H. Woods Esq.

PATHÉ PICTORIAL (*1929*)

A number of sequences from a Pathé Pictorial reel.

PRODUCTION: *Pathé.*

Positive, 150 ft. CONDITION: Fairly good. DONOR: H. Braithwaite Esq.

PRINCE OF WALES IN AMERICA (*Great Britain, 1924*)

After England's defeat at polo by an American team, King Edward (then Prince of Wales) is shown drinking from the cup of victory.

PRODUCTION: *Topical Budget.*

Positive, 20 ft. CONDITION: Good. DONOR: A. J. Pomroy Esq.

TOPICAL BUDGET (*1924*)

Seven sequences from the Topical Budget, including shots of Betty Nuthall playing at the age of 14; Flight-Lieut. Webster returning from the Venice Schneider Cup Race, and Sir Alan Cobham's departure on his survey of Africa.

PRODUCTION: *Topical Budget.*

Positive, one reel. CONDITION: Good. ON LOAN FROM: Townley Searle Esq.

UNVEILING OF MONUMENT TO VICTIMS OF R.38 AIRSHIP DISASTER
(*Great Britain, 1922*)

After some views of the wreck of the R.38 taken in 1921 after its crash on the Humber, the film shows scenes of the unveiling of the monument at Hull to those who perished in the disaster: pictures of the survivors are also given.

PRODUCTION: *Topical Budget.*

Positive, 90 ft. CONDITION: Good.

DONOR: *A. J. Pomroy Esq.*

VISIT OF KING GEORGE V TO GLASGOW (*Great Britain, 1927*)

His Late Majesty, King George V, and the Queen are shown opening the new Kelvin Hall and King George V Bridge, Glasgow, in July, 1927.

PRODUCTION: *Pathé.*

Positive, 50 ft. CONDITION: Fairly good.

DONOR: *David Carson Esq.*

Section V

1929-1938

Introductory Note

In 1928 the sound film came into its own, and within a very short time the silent film, from the point of view of the entertainment film industry, became obsolete. All films in this section, therefore, are sound films, and in good condition, except where otherwise stated.

Feature Films

BLACKMAIL (*Great Britain, 1929*)

The first British talking film.

PRODUCTION: *British International Pictures. Directed by Alfred Hitchcock, with Anny Ondra, Sarah Allgood, Charles Paton, John Longden, Donald Calthrop, Cyril Ritchard, Hannah Jones and Harvey Braban.*

Positive, 8,750 ft.

DONOR: *John Maxwell Esq.*

CHARLIE CHAN'S SECRET (*America, 1935*)

PRODUCTION: *Fox. Directed by Gordon Wiles, with Warner Oland, Henrietta Crosman, Herbert Mundin.*

Positive, 6,500 ft.

DONOR: *Fox Film Co.*

DREAMING LIPS (*Great Britain, 1936*)

PRODUCTION: *Trafalgar. Directed by Paul Czinner, with Elizabeth Bergner, Raymond Massey and Romney Brent.*

Positive, 8,513 ft.

DONOR: *United Artists*

ELEPHANT BOY (*Great Britain, 1936*)

PRODUCTION: *London Film Productions. Directed by Robert Flaherty and Zoltan Korda, with Sabu, Walter Hudd and Alan Jeayes.*

Positive, 7,587 ft.

DONOR: *United Artists*

EVERGREEN (*Great Britain, 1934*)

Directed by Victor Saville, with Jessie Matthews, Sonnie Hale and Betty Balfour.

Positive, 8,200 ft.

DONOR: *Gaumont-British Picture Corporation*

FEATHER YOUR NEST (*Great Britain, 1937*)

PRODUCTION: *A.T.P., with George Formby and Polly Ward.*

Positive, 7,296 ft.

DONOR: *A.B.F.D.*

FIRE OVER ENGLAND (*Great Britain, 1937*)

PRODUCTION: *Pendennis. Directed by William K. Howar, with Flora Robson, Lawrence Olivier and Vivien Leigh.*

Positive, 8,246 ft.

DONOR: *United Artists*

FOR VALOUR (*Great Britain, 1937*)

PRODUCTION: *Capitol. Directed by Tom Walls, with Tom Walls and Ralph Lynn.*

Positive, 8,464 ft.

DONOR: *General Film Distributors*

GHOST GOES WEST, THE (*Great Britain, 1935*)

PRODUCTION: *London Film Productions. Directed by René Clair, with Robert Donat, Jean Parker, Eugene Pallette and Hay Petrie.*

Positive, 8,000 ft.

DONOR: *London Film Productions*

GREEN PASTURES (*America, 1937*)

PRODUCTION: *Warner Brothers. Directed by Marc Connelly and William Keighley, with Rex Ingram, Oscar Polk, Eddie Anderson, Frank Wilson, Ernest Whitman and Hall Johnson Choir.*

Positive, 8,270 ft.

DONOR: *Warner Brother*

IT HAPPENED ONE NIGHT (*America, 1934*)

PRODUCTION: *Columbia Pictures. Directed by Frank Capra, with Clark Gable and Claudette Colbert.*

Positive, 9,360 ft.

DONOR: *Columbia Pictures*

LITTLEST REBEL (*America, 1935*)

PRODUCTION: *Fox. Directed by David Butler, with Shirley Temple and John Boles.*

Positive, 6,550 ft.

DONOR: *Fox Film Co.*

MAN OF ARAN (*Great Britain, 1934*)

PRODUCTION: *Gainsborough Pictures. Directed by Robert J. Flaherty, with Colman (Tiger) King, Maggie Dillane and Michael Dillane.*

Positive, 6,800 ft.

DONOR: *Gaumont-British Picture Corporation*

MAN WHO COULD WORK MIRACLES, THE (*Great Britain, 1936*)

PRODUCTION: *London Film Productions. Directed by Lothar Mendes, with Roland Young, Joan Gardner and Ralph Richardson.*

Positive, 7,384 ft.

DONOR: *United Artists*

MIDSUMMER NIGHT'S DREAM, A (*America, 1935*)

PRODUCTION: Warner Bros. Directed by Max Reinhardt, with James Cagney, Joe E. Brown, Dick Powell, Jean Muir.

Positive, 12,568 ft.

DONOR: Warner Bros

MISS PACIFIC FLEET (*America, 1936*)

PRODUCTION: Warner Brothers. Directed by Raymond Enright, with Joan Blondell, Glenda Farrell, Hugh Herbert and Allen Jenkins.

Positive, 6,000 ft.

DONOR: First National Distributors

MOONLIGHT SONATA (*Great Britain, 1937*)

PRODUCTION: Pall Mall. Directed by Lothar Mendes, with Ignace Jan Paderewski, Charles Farrell and Marie Tempest.

Positive, 7,795 ft.

DONOR: United Artists

MR. DEEDS GOES TO TOWN (*America, 1936*)

PRODUCTION: Columbia Pictures. Directed by Frank Capra, with Gary Cooper and Jean Arthur.

Positive, 10,391 ft.

DONOR: Columbia Pictures

MY MAN GODFREY (*America, 1936*)

PRODUCTION: Universal Pictures. Directed by Gregory La Cava, with William Powell, Carole Lombard and Alice Brady.

Positive, 8,421 ft.

DONOR: General Film Distributors

ONE NIGHT OF LOVE (*America, 1934*)

PRODUCTION: Columbia Pictures. Directed by Victor Schertzinger, with Grace Moore, Tullio Carminati, Lyle Talbot and Mona Barrie.

Positive, 7,503 ft.

DONOR: Columbia Pictures

PAGLIACCI (*Great Britain, 1937*)

PRODUCTION: Trafalgar. Directed by Karl Grune, with Richard Tauber, Steffi Duna and Diana Napier.

Positive, 8,337 ft.

DONOR: United Artists

PRIVATE LIFE OF HENRY VIII (*Great Britain, 1935*)

PRODUCTION: London Film Productions. Directed by Alexander Korda, with Charles Laughton, Binnie Barnes, Elsa Lanchester, Merle Oberon, Wendy Barrie, Everley Gregg, Lady Tree, Robert Donat and Laurence Hanray.

Positive, 8,664 ft.

DONOR: London Film Productions

· RAMONA (*America, 1936*)

PRODUCTION: 20th Century Fox. Directed by Henry King, with Loretta Young and Don Ameche.

Positive, 7,572 ft.

DONOR: Fox Films

REMBRANDT (*Great Britain, 1936*)

PRODUCTION: London Film Productions. Directed by Alexander Korda, with Charles Laughton, Gertrude Lawrence and Elsa Lanchester.

7,913 ft.

DONOR: United Artists

RHODES OF AFRICA (*Great Britain, 1936*)

PRODUCTION: Gaumont-British. Directed by Berthold Viertel, with Walter Huston, Oscar Homolka, Basil Sydney, Peggy Ashcroft and Frank Cellier.

Positive, 8,000 ft.

DONOR: Gaumont-British Picture Corporation

SONG OF FREEDOM, THE (*Great Britain, 1936*)

PRODUCTION: Hammer. Directed by J. Elder Wills, with Paul Robeson, Elizabeth Welch and Esme Percy.

Positive, 7,225 ft.

DONOR: British Lion Film Corporation Ltd.

STORM IN A TEACUP (*Great Britain, 1937*)

PRODUCTION: Victor Saville Productions. Directed by Victor Saville and Ian Dalrymple, with Rex Harrison, Sara Allgood, Cecil Parker and Vivien Leigh.

Positive, 7,894 ft.

DONOR: United Artists

STORY OF LOUIS PASTEUR, THE (*America, 1936*)

PRODUCTION: Warner Brothers. Directed by William Dieterle, with Paul Muni, Josephine Hutchinson and Anita Louise.

Positive, 7,640 ft.

DONOR: Warner Brothers

THINGS TO COME (*Great Britain, 1936*)

PRODUCTION: London Film Productions. From a story by H. G. Wells. Directed by William Cameron Menzies, with Raymond Massey, Edward Chapman, Ralph Richardson, Margaretta Scott, Ann Todd and Sophie Stewart.

Positive, 9,750 ft.

DONOR: London Film Productions

THREE SMART GIRLS (*America, 1937*)

PRODUCTION: Universal. Directed by Henry Koster, with Deanna Durbin, Charles Winninger, Alice Brady and Mischa Auer.

Positive, 7,598 ft.

DONOR: General Film Distributors.

TURN OF THE TIDE (*Great Britain, 1935*)

PRODUCTION: *British National Films. Directed by Norman Walker, with John Garrick, Geraldine Fitzgerald and I. Fisher White.*

Positive, 7,200 ft.

DONOR: *British National Films*

WINGS OF THE MORNING (*Great Britain, 1937*)

PRODUCTION: *New World. Directed by Harold Schuster, with Annabella, Henry Fonda, Leslie Banks and Irene Vanbrugh.*

Positive, 7,704 ft.

DONOR: *Fox Films*

Cartoon and Model Films

BIRTH OF A ROBOT, THE (*Great Britain, 1936*)

A coloured model film made for publicity purposes for the Shell-Mex and B.P. Oil Company.

PRODUCTION: *Produced by the Gasparcolor process, for Shell-Mex and B.P. Ltd., and made by Len Lye.*

Positive, one reel.

DONOR: *Shell-Mex and B.P. Ltd.*

MEET MR. YORK (*Great Britain*)

Advertisement for Rowntree's Chocolate. The black-and-white drawing of Mr. York comes to life on the artist's easel. The first advertisement sound film.

Positive, one reel.

DONOR: *Anonymous*

SKELETON DANCE (*America, 1928*)

The first Mickey Mouse film to be publicly shown.

PRODUCTION: *Produced and made by Walt Disney.*

Positive, one reel. DONOR: *Acquired through the Museum of Modern Art Film Library by courtesy of Mr. Walt Disney*

STEAMBOAT WILLIE (*America, 1929*)

The first of Walt Disney's Silly Symphonies.

PRODUCTION: *Produced and made by Walt Disney.*

Positive, one reel. DONOR: *Acquired through the Museum of Modern Art Film Library by courtesy of Mr. Walt Disney*

Interest, Educational, Propaganda and Kindred Films

AUDIO-CAMEX DEMONSTRATION FILM (*America, about 1930*)

A demonstration of the Audio-Camex portable sound recording outfit by Arthur Shirley and Fred Leroy Granville. After an introductory explanation, the qualities of the apparatus are demonstrated by a piano solo.

Positive, one reel.

DONOR: *Anonymous*

CARRICK CLASSROOM FILMS (*Great Britain, 1935*)

Four 16 mm. silent films, each one hundred feet in length, entitled: *Grain Harvest, Sheep-Shearing, Spring—In the Fields, Spring—The Lambs*. Produced for the Glasgow Education Authority as classroom films for use in city elementary schools.

16 mm. *positive, 400 ft.* CONDITION: *Good.* DONOR: *R. M. Allardyce Esq.*

COMRADES (*Great Britain, 1929*)

Sentimental tale of two soldiers who love the same girl. Both go to the front and one is killed while trying to save the other. (The system is sound-on-disc and the discs are missing.)

PRODUCTION: *Butcher's Electrochord Singing and Talking Pictures.*

Positive, one reel.

DONOR: *Harry Price Esq.*

EXPERIMENTAL DIAGRAM FILMS (*Great Britain*)

35 mm. negatives and sub-standard positives of four experimental diagram films: *Illustration of Elementary Functions, Movement of Air in a Circular Cyclone crossing Britain, Movement of Rain in a Thunderstorm and Harmonic Motion*; produced for J. Fairgrieve, M.A., of the Institute of Education, London. The films are silent.

PRODUCTION: *Made by H. D. Waley.*

35 mm. *negative, 500 ft.; 16 mm. positive, 40 ft.* CONDITION: *Good.*

DONOR: *H. D. Waley Esq.*

FIRE-WALK, THE (*Great Britain, 1935*)

A 16 mm. negative print of the Gaumont-British Newsreel item showing the Fire-Walk Experiment arranged by the University of London Council for Psychical Investigation at Carshalton (Surrey) on Tuesday, 17th September, 1935; the performer was Kuda Bux.

Negative, 25 ft.

DONOR: *Harry Price Esq.*

FRESH HEIR (*America, 1929*)

Originally a silent comedy, featuring Snooky the Chimpanzee, re-issued with sound accompaniment.

PRODUCTION: *Produced by Frank R. Wilson, edited by Elmer J. McGovern.*

Positive, one reel.

DONOR: *Anonymous*

HIGHWAY CODE, THE (*Great Britain, 1936*)

A propaganda film to encourage motorists and pedestrians to pay regard to road safety, and showing how they may do so.

PRODUCTION: *Produced by the National Progress Film Co. for the Pearl Assurance Co. and made in conjunction with the Ministry of Transport. Directed by Charles Barnett; prologue by the Rt. Hon. Leslie Hore-Belisha, M.P.; commentary by John Watt.*

Positive, one reel.

DONOR: *National Progress Film Co.*

IMMORTAL SWAN, THE (*Great Britain, 1935*)

A documentary record of the life and art of Anna Pavlova.

PRODUCTION: *Immortal Swan Productions Ltd. Produced by M. Victor Dandré and directed by Edward Nakhimoff.*

Positive, 5,000 ft.

DONORS: *M. Victor Dandré, M. E. Nakhimoff and*

M. L. Nakhimoff

IN OUR TIME (*Great Britain, 1933*)

The first sound film produced for religious propaganda purposes.

PRODUCTION: *Gee Films. Directed by Aveling Ginever.*

Positive, 2,180 ft.

DONOR: *Gee Films*

MEDIÆVAL VILLAGE (*Great Britain, 1936*)

A film record of mediæval survivals in the village of Laxton.

PRODUCTION: *Produced by G.-B. Instructional with the co-operation of H. L. Beales, M.A., and R. S. Lambert, M.A. Directed by J. B. Holmes; photography by Frank Bundy and G. Goodliffe.*

Positive, 1,758 ft.

DONOR: *G.-B. Instructional*

NATIONAL GOVERNMENT PROPAGANDA FILMS (1931-35)

A series of propaganda films produced for the National Government.

AGRICULTURE UNDER THE NATIONAL GOVERNMENT (1935), introduced by the

Rt. Hon. Walter Elliott.

ARTHUR PRINCE AND JIM (1935), in a ventriloquial sketch.

BRIGHTER COUNTRYSIDE, A (1935).

EMPIRE TRADE (1934).

GREAT RECOVERY, THE (1934).

IMPRESSIONS OF DISRAELI (1932), a film in two reels.

LANCASHIRE (1932), showing two cotton workers discussing Safeguarding.

PRICE OF FREE TRADE (1932).

RED TAPE FARM (1931). A silent cartoon film.

RIGHT SPIRIT (1931). A silent cartoon film.

SAM SMALL AT WESTMINSTER (1935), by Stanley Holloway.

SIGNS OF THE TIMES (1935).

SPEECH BY THE RT. HON. STANLEY BALDWIN (1935).

SPEECH BY THE RT. HON. RAMSAY MACDONALD (1935).

SPEECH BY THE RT. HON. SIR JOHN SIMON (1935).

YORKSHIRE (1932). Woollen workers discuss Safeguarding.

All sound-on-film positives, each one reel, except where otherwise stated.

CONDITION: *Good.* DONOR: *Conservative and Unionist Films Association*

PEACE OF BRITAIN (*Great Britain, 1937*)

A "poster-film" appealing for peace at a time when the world is re-arming.

PRODUCTION: *Anonymous.*

Positive, one reel.

PLANTATION PEOPLE (*Great Britain, 1936*)

A colour film of Trinidad, showing the natives and their villages, the growing of coconuts, grapefruit, bananas and sugar-cane, and lastly the cocoa harvest. The film closes with scenes of village life in the evening.

PRODUCTION: *Produced by Cadbury Bros. Directed by A. R. Taylor. Photographed in Technicolor by Ray Rennahan.*

Positive sound film, two reels.

DONOR: *Cadbury Bros.*

TELEVISION COMES TO LONDON (*Great Britain, 1936*)

The first film to be made for television.

PRODUCTION: *Produced by the British Broadcasting Corporation. Directed by Gerald Cock and Dallas Bower; photography by Leslie Barbrook and James Carr; commentary by Cecil Lewis; narration by Leslie Mitchell. With Adele Dixon and the Television Orchestra, conducted by Hyam Greenbaum.*

Positive sound film, two reels.

DONOR: *British Broadcasting Corporation*



PLATE XI *The Story of Louis Pasteur* : Paul Muni as Pasteur. (See p. 108)



PLATE XII *Moonlight Sonata* : Paderewski at the piano. (See p. 107)

THIS PROGRESS (*Great Britain*)

Advertising film for Austin cars.

PRODUCTION: *Gee Films. Directed by Aveling Ginever.*

Positive, six reels.

DONOR: *Gee Films*

TRAYFUL OF TROUBLE (*America*)

Originally a silent animal comedy featuring Snooky the Chimpanzee, re-issued with sound accompaniment.

PRODUCTION: *Produced by Frank R. Wilson, edited by Elmer J. McGovern.*

Positive, one reel.

DONOR: *Anonymous*

Newsreels*

Aviation

AVIATION: ATLANTIC CONQUEST (*July, 1937*)

President De Valera bids farewell to the British aeroplane 'Caledonia', and later welcomes the American 'Clipper' in the first double Atlantic crossing to be made by air.

Positive, 100 ft.

DONOR: *British Movietonews*

AVIATION: 1937 R.A.F. PAGEANT THRILLS AT HENDON (*June, 1937*)

Pictures of the King and Queen at the Pageant with Lord Swinton, and of various displays in the Pageant.

Positive, 120 ft.

DONOR: *British Movietonews*

NEW AIR LINER FOR ATLANTIC SERVICE (*May, 1937*)

Pictures of the 'Albatross', the new air liner designed for regular Atlantic crossings.

Positive, 60 ft.

DONOR: *British Movietonews*

NEW YORK-BERMUDA AIR SERVICE (*June, 1937*)

Showing the Imperial Airways aeroplane of the New York-Bermuda Air Service on the ground and in flight, the first British commercial 'plane to land in American waters.

Positive, 75 ft.

DONOR: *British Movietonews*

RUSSIAN FLYERS' RECORD FLIGHT (*July, 1937*)

A picture of the Russian flyers who in their flight from Moscow to America broke the non-stop record.

Positive, 60 ft.

DONOR: *British Movietonews*

* All films in this section were produced in Great Britain.

Fashions

COIFFURES FOR THE WINTER SEASON (*October, 1937*)

Positive, 70 ft.

DONOR: *British Movietonews*

FASHIONS IN JEWELLERY (*September, 1937*)

Positive, 90 ft.

DONOR: *British Movietonews*

SKYSCRAPER HATS (*September, 1937*)

Positive, 90 ft.

DONOR: *British Movietonews*

Foreign Affairs

BEHIND THE LINES IN SPAIN (*June, 1937*)

Pictures of the Spanish Republican army, reviewed by General Miaja.

Positive, 50 ft.

DONOR: *British Movietonews*

BOMBING OF SHANGHAI (*September, 1937*)

This, "the first authentic film of the International Settlement's day of havoc and horror" shows views of bombing in the distance and afterwards of the destruction in the city and the flight of refugees.

Positive, 250 ft.

DONOR: *British Movietonews*

DICTATORS MEET (*September, 1937*)

Hitler and Mussolini in Berlin, on the occasion of Mussolini's state visit.

Positive, 75 ft.

DONOR: *British Movietonews*

EGYPT: CORONATION OF KING FAROUK (*August, 1937*)

Views of the procession and crowds.

Positive, 110 ft.

DONOR: *British Movietonews*

FALL OF BILBAO (*June, 1937*)

Scenes in the captured city, showing the entry of Moors and of Italian tanks.

Positive, 40 ft.

DONOR: *British Movietonews*

JAPAN APOLOGISES IN NEWSREEL TO ALL U.S.A. (*December, 1937*)

Excerpts from the newsreel showing the Japanese ambassador to U.S.A. apologising for the attack on the U.S.A. gunboat *Panay*.

Positive, 100 ft.

DONOR: *British Movietonews*

LEAGUE OF NATIONS MEETING (*September, 1937*)

Delegates, including Mr. Eden and Sir Robert Vansittart, enter the Assembly Hall.

Positive, 60 ft.

DONOR: *British Movietonews*

LEGION ON PARADE IN NEW YORK (*September, 1937*)

Views of the mass parade of the American Legion in New York.

Positive, 90 ft.

DONOR: *British Movietonews*

NYON AGREEMENT SIGNED (*September, 1937*)

Delegates including M. Delbos, Mr. Eden, M. Litvinoff and Senor Negrin are shown signing the Nyon Agreement, which is then seen in close-up.

Positive, 40 ft.

DONOR: *British Movietonews*

O'DUFFY'S MEN BACK FROM THE SPANISH WAR (*June, 1937*)

Irish volunteers returning from Spain.

Positive, 50 ft.

DONOR: *British Movietonews*

PALESTINE: JEWISH COLONISTS (*October, 1937*)

Views of the colonists and aerial shots of their country.

Positive, 115 ft.

DONOR: *British Movietonews*

PRESIDENT ROOSEVELT UTTERS MOMENTOUS SPEECH IN CHICAGO
(*October, 1937*)

Excerpts from the speech in which President Roosevelt attacked the bombing and sinking of neutral ships, and indicated that America was not indifferent to these occurrences.

Positive, 120 ft.

DONOR: *British Movietonews*

RIOTS—BELGIAN EX-SOLDIERS CLASH WITH POLICE IN BRUSSELS
BATTLE (*July, 1937*)

Scenes of rioting in the Belgian capital, arising out of the amnesty granted to prisoners who were deserters during the Great War.

Positive, 50 ft.

DONOR: *British Movietonews*

SHANGHAI (*September, 1937*)

Fleeing refugees and the ruins of the city.

Positive, 140 ft.

DONOR: *British Movietonews*

SPAIN: AT THE BILBAO FRONT AND GRAVE INCIDENT OF
'DEUTSCHLAND' (June, 1937)

Scenes on the Bilbao front showing General Mola and the attacking troops, and pictures of Government foreign volunteers captured by the insurgents being set free and deported. The German warship *Deutschland* is also shown.

Positive, 90 ft.

DONOR: *British Movietonews*

General Events

BLACKPOOL DURING WAKES WEEK (August, 1937)

Pictures of amusements and attractions at Blackpool.

Positive, 90 ft.

DONOR: *British Movietonews*

LABOUR PARTY CONFERENCE (October, 1937)

Members of the Labour Party, including Mr. Attlee, Mr. Morrison, Mr. Clynes, Mr. Lansbury and Mr. Greenwood enter the conference hall.

Positive, 20 ft.

DONOR: *British Movietonews*

POLITICAL KALEIDOSCOPE, THE (May, 1937)

Pictures of Mr. Baldwin moving into Eaton Square, and of Mr. Ramsay MacDonald on the occasion of their joint retirement, and also of Mr. Neville Chamberlain, the new Prime Minister.

Positive, 75 ft.

DONOR: *British Movietonews*

RABAUL ERUPTION (June, 1937)

Scenes of ash-clouds and the after-effects of the eruption.

Positive, 60 ft.

DONOR: *British Movietonews*

SCIENTISTS OBSERVE TOTAL ECLIPSE OF SUN IN PERU (June, 1937)

Shots of scientists with their instruments, followed by views of the eclipse itself.

Positive, 80 ft.

DONOR: *British Movietonews*

SWAN-UPPING ON THE THAMES (July, 1937)

Positive, 70 ft.

DONOR: *British Movietonews*

TRAM INTO TROLLEYBUS (October, 1937)

The new trolleybus on the roads of London and the destruction of trams in the scrap-yard.

Positive, 60 ft.

DONOR: *British Movietonews*

Notable People

[Attlee, Clement Richard]

Pictures of Mr. Attlee on his return home from Spain. (*December, 1937*)

Positive, 30 ft.

DONOR: *British Movietone*

See also *General Events: Labour Party Conference.*

[Baden-Powell, Lord]

See *Royalty: H.M. King George VI Reviews Scouts, etc.*

[Baldwin of Bewdley, Countess]

See *Notable People: Ramsay MacDonald.*

[Baldwin of Bewdley, Earl]

See *General Events: The Political Kaleidoscope.*

Notable People: Ramsay MacDonald.

[Barrie, Sir James] SIR JAMES BARRIE IS LAID TO REST (*June, 1937*)

The funeral at Kirriemuir, attended, amongst others, by Mr. Ramsay MacDonald.

Positive, 60 ft.

DONOR: *British Movietone*

[Beaverbrook, Lord]

Lord Beaverbrook in New York on a vacation trip. (*November, 1937*)

Positive, 30 ft.

DONOR: *British Movietone*

[Bevan, Aneurin]

See *General Events: Labour Party Conference.*

[Bingham, Robert Worth]

Retrospective pictures of Mr. Bingham taken before his death. (*December, 1937*)

Positive, 30 ft.

DONOR: *British Movietone*

[Canterbury, Archbishop of]

See *Royalty: H.M. King George VI Reviews Scouts, etc.*

Notable People: Ramsay MacDonald.

[Casalis, Jeanne de]

See *Notable People: Noel Coward.*

[Cecil, Rt. Hon. Lord Hugh]

See *Royalty: Their Majesties and the Princesses Drive in State to Windsor.*

[Chamberlain, Rt. Hon. Arthur Neville] MR. CHAMBERLAIN AND MR. EDEN (*August, 1937*)

Pictures of the two statesmen on Mr. Chamberlain's return from Scotland to discuss with Mr. Eden the Shanghai situation.

Positive, 70 ft.

DONOR: *British Movietonews*

See also *General Events: The Political Kaleidoscope.*

Notable People: Ramsay MacDonald.

[Chamberlain, Rt. Hon. Sir (Joseph) Austen] A GREAT STATESMAN'S PASSING IS MOURNED BY HIS COUNTRYMEN (*March, 1937*)

Retrospective glimpses of Sir Austen Chamberlain acting in various official capacities.

Positive, 75 ft.

DONOR: *British Movietonews*

[Clynes, Rt. Hon. John Robert]

See *General Events: Labour Party Conference.*

[Cooper, Gladys]

See *Notable People: Noel Coward.*

[Coward, Noel]

Noel Coward, Jeanne de Casalis and Gladys Cooper judge a seaside beauty competition organised by the Cheerful Sparrows charitable organisation. (*August, 1937*)

Positive, 120 ft.

DONOR: *British Movietonews*

[Delbos, M.]

See *Foreign Affairs: Nyon Agreement Signed.*

[De Valera, Eamon]

See *Aviation: Atlantic Conquest.*

[Eden, Rt. Hon. (Robert) Anthony]

Mr. Eden with Mr. Van Zeeland on the occasion of his diplomatic mission to Brussels. (*April, 1937*)

Positive, 20 ft.

DONOR: *British Movietonews*

See also *Foreign Affairs: League of Nations Meeting.*

Foreign Affairs: Nyon Agreement Signed.

Notable People: Mr. Chamberlain.

[Farouk of Egypt, King]

See *Foreign Affairs: Egypt.*

[Fields, Gracie]

Gracie Fields is presented with the freedom of Rochdale. (*May, 1937*)

Positive, 90 ft.

DONOR: *British Movietonews*

GRACIE FIELDS IN HOLLYWOOD WITH SHIRLEY TEMPLE (*May, 1937*)

Gracie Fields helps Shirley Temple to cut her birthday cake on the occasion of her eighth birthday.

Positive, 90 ft.

DONOR: *British Movietonews*

[Gerard, Hon. James Watson]

The arrival of Mr. Gerard to represent President Roosevelt at the Coronation. (*April, 1937*)

Positive, 20 ft.

DONOR: *British Movietonews*

[Gouraud, General Henri]

General Gouraud on the occasion of his retirement from the position of military governor of Paris. (*November, 1937*)

Positive, 30 ft.

DONOR: *British Movietonews*

[Grand Mufti, The]

Pictures of the Grand Mufti on the occasion of his flight from Palestine into French territory. (*December, 1937*)

Positive, 30 ft.

DONOR: *British Movietonews*

[Greenwood, Rt. Hon. Arthur]

See *General Events: Labour Party Conference.*

[Haile Selassie I] HAILE SELASSIE AT A SPEECH DAY (*July, 1937*)

Views of Haile Selassie arriving to attend the speech day at King's College School, Taunton, and of his grandson, a boy at the school.

Positive, 30 ft.

DONOR: *British Movietonews*

[Hertzog, General Hon. James]

General Hertzog arrives for the Coronation. (*May, 1937*)

Positive, 30 ft.

DONOR: *British Movietonews*

[Hitler, Adolf]

See *Foreign Affairs: Dictators Meet.*

[Hoare, Rt. Hon. Sir Samuel]

See *Royalty: Coronation; the Naval Review.*

[Kellogg, Frank Billings]

Pictures of Mr. Kellogg taken shortly before his death. (*December, 1937*)

Positive, 40 ft.

DONOR: *British Movietone*

[Kennedy, Joseph P.]

Mr. Kennedy, as new American ambassador in London, takes the oath in America. (*December, 1937*)

Positive, 20 ft.

DONOR: *British Movietone*

[King, Rt. Hon. William Lyon Mackenzie]

Mr. Mackenzie King arrives for the Coronation. (*May, 1937*)

Positive, 20 ft.

DONOR: *British Movietone*

[Landon, Alfred]

Mr. Landon announces his decision not to oppose Mr. Roosevelt at the next Presidential election. (*December, 1937*)

Positive, 40 ft.

DONOR: *British Movietone*

[Lansbury, Rt. Hon. George]

See *General Events: Labour Party Conference.*

[Litvinoff, M.]

See *Foreign Affairs: Nyon Agreement Signed.*

[Lloyd George, Rt. Hon. David]

See *Notable People: Ramsay MacDonald.*

[Lüdendorff, General]

Pictures of General Lüdendorff, reshown on the occasion of his death. (*December, 1937*)

Positive, 40 ft.

DONOR: *British Movietone*

[MacDonald, Ishbel]

See *Notable People: Ramsay MacDonald.*

[MacDonald, Malcolm]

See *Notable People: Ramsay MacDonald.*

[MacDonald, Rt. Hon. James Ramsay] RAMSAY MACDONALD BORNE HOME ON HIS LAST JOURNEY TO BRITAIN (*November, 1937*)

The body of Ramsay MacDonald is carried ashore at Devonport; view of the Abbey service and of the funeral in Scotland follow. The Duke of Gloucester, the Archbishop of Canterbury, Mr. and Mrs. Baldwin, Lord Sankey, Mr. J. H. Thomas, Mr. Chamberlain, Mr. Lloyd George and members of Mr. MacDonald's family are amongst those seen.

Positive, 100 ft.

DONOR: *British Movietonews*

See also *General Events: The Political Kaleidoscope.*

Notable People: Sir James Barrie.

[Marie of Rumania, Queen]

Pictures of Queen Marie after recovery from a serious illness. (*October, 1937*)

Positive, 30 ft.

DONOR: *British Movietonews*

[Morrison, Rt. Hon. Herbert Stanley]

See *General Events: Labour Party Conference.*

[Mussolini, Benito] IL DUCE (*August, 1937*)

Mussolini addressing the Italian people from a balcony window in Rome.

Positive, 30 ft.

DONOR: *British Movietonews*

See also *Foreign Affairs: Dictators Meet.*

[Negrin, Señor]

See *Foreign Affairs: Nyon Agreement Signed.*

[Nuffield, Lord]

Lord Nuffield receives a car as a gift from his employees. (*December, 1937*)

Positive, 40 ft.

DONOR: *British Movietonews*

[Perry, Fred]

Fred Perry at the railway station on his return from America. (*May, 1937*)

Positive, 50 ft.

DONOR: *British Movietonews*

[Phipps, Rt. Hon. Sir Eric]

Sir Eric Phipps, as the new British ambassador in Paris, presents his credentials to the French President. (*May, 1937*)

Positive, 30 ft.

DONOR: *British Movietonews*

[Roosevelt, Franklin Delano]

Pictures of President Roosevelt on holiday. (*December, 1937*)

Positive, 30 ft.

DONOR: *British Movietone*

See also *Foreign Affairs: President Roosevelt Utters Momentous Speech in Chicago.*

[Sankey, Lord]

See *Notable People: Ramsay MacDonald.*

[Shaw, George Bernard] GEORGE BERNARD SHAW AT MALVERN
(*July, 1937*)

Mr. Shaw at a garden party of the Malvern Festival Club.

Positive, 100 ft.

DONOR: *British Movietone*

[Swanson, Gloria]

Gloria Swanson arrives in England for the Coronation. (*April, 1937*)

Positive, 20 ft.

DONOR: *British Movietone*

[Swinton, Lord]

See *Aviation: 1937 R.A.F. Pageant Thrills at Hendon.*

[Temple, Shirley]

See *Notable People: Gracie Fields.*

[Thomas, Rt. Hon. James Henry]

See *Notable People: Ramsay MacDonald.*

[Twyford, Sir Harry]

Sir Harry Twyford, Lord Mayor of London, plants a tree after opening almshouses at Croydon. (*November, 1937*)

Positive, 25 ft.

DONOR: *British Movietone*

[Vansittart, Sir Robert Gilbert]

See *Foreign Affairs: League of Nations Meeting.*

Royalty

ABDICATION OF KING EDWARD VIII (*Great Britain, 1936*)

News-reel films of events connected with the abdication of King Edward VIII.

Positive sound films, each one reel.

DONORS: *British Movietone*

Paramount News

Pathé Newsreel Co.

Universal Talking News

CORONATION OF KING GEORGE VI AND QUEEN ELIZABETH, MAY 12TH, 1937, THE (*May, 1937*)

A newsreel record of the Coronation of King George VI and Queen Elizabeth in four parts, one showing the procession, two showing the Abbey ceremony, and the fourth in technicolor dealing more generally with the background of the occasion and concluding with colour scenes of the procession.

Positive, four reels.

DONOR: *British Movietone*

CORONATION OF KING GEORGE VI AND QUEEN ELIZABETH, MAY 12TH, 1937, THE (*May, 1937*)

An official record of the Coronation procession in colour, taken by the Kodachrome process on 16 mm. film and held by the National Film Library on behalf of H.M. Office of Works. The film is silent.

Positive (16 mm.) 350 ft.

CORONATION OF THEIR MAJESTIES KING GEORGE VI AND QUEEN ELIZABETH (*May, 1937*)

An official record of the Coronation procession in colour, taken by the Dufaycolor process and held by the National Film Library on behalf of H.M. Office of Works. The film is silent.

Negative, five reels.

Positive, two reels.

CORONATION: THE NAVAL REVIEW, THE (*May, 1937*)

Scenes of the King and Queen and Princesses Elizabeth and Margaret being welcomed by Sir Samuel Hoare on the occasion of the Coronation naval review. Afterwards the King goes aboard various ships. The film closes with views of various ships of the line, and of the illuminations at night.

Positive, 300 ft.

DONOR: *British Movietone*

KING GEORGE V, FILMS OF (1935-6)

Films of events in the life of King George V and of his funeral.

Positives, each two reels.

DONORS: *Gaumont British News*

British Movietone

Paramount News

Pathé Pictures

Universal Talking News

KING AND QUEEN ATTEND THE FIRST GREAT FESTIVAL OF YOUTH, THE (*July, 1937*)

Pictures of the King and Queen and Princesses Elizabeth and Margaret at the first festival of youth, held at Wembley, and of the various displays which were given.

Positive, 100 ft.

DONOR: *British Movietone*

KING AT THE TROOPING OF THE COLOUR, THE (*June, 1937*)

King George VI attends the first ceremony during his reign of the trooping of the colour.

Positive, 220 ft.

DONOR: *British Movietonews*

KING: HIS MAJESTY REVIEWS EX-SERVICE MEN AT HYDE PARK PARADE, THE (*June, 1937*)

Pictures of the King talking to ex-service men, and afterwards taking the salute as they march past him.

Positive 90 ft.

DONOR: *British Movietonews*

KING: HIS MAJESTY REVIEWS SCOUTS AND GOES BY RIVER TO GREENWICH, THE (*April, 1937*)

The King, accompanied by Lord Baden-Powell and the Archbishop of Canterbury, reviews Scout troops. Afterwards he goes by river with Queen Elizabeth, Queen Mary and the Princesses Elizabeth and Margaret, to Greenwich, where Queen Elizabeth opens the Royal Maritime Museum.

Positive, 150 ft.

DONOR: *British Movietonews*

REMEMBRANCE: HIS MAJESTY UNVEILS WINDSOR MEMORIAL TO KING GEORGE V (*April, 1937*)

King George VI unveils the memorial at Windsor to his father.

Positive, 120 ft.

DONOR: *British Movietonews*

ROYALTY: THE KING, QUEEN AND PRINCESSES IN AN INTIMATE STUDY OF HOME LIFE (*April, 1937*)

The King and Queen, with Princesses Elizabeth and Margaret, are seen in informal circumstances in the grounds of their residence.

Positive, 250 ft.

DONOR: *British Movietonews*

ROYALTY: THE ROYAL FAMILY BUSY WITH NUMEROUS PUBLIC ENGAGEMENTS (*May, 1937*)

Queen Mary, the Duke of Gloucester and the Duke of Kent are seen at official functions.

Positive, 150 ft.

DONOR: *British Movietonews*

SCOTLAND: EDINBURGH WELCOMES THEIR MAJESTIES ON A CORONATION VISIT (*July, 1937*)

Their Majesties the King and Queen, accompanied by Princesses Elizabeth and Margaret, drive along Princes Street, Edinburgh, on a coronation visit to Scotland; afterwards they are seen at the Palace of Holyrood House.

Positive, 160 ft.

DONOR: *British Movietonews*

THEIR MAJESTIES AND THE PRINCESSES DRIVE IN STATE TO WINDSOR
(June, 1937)

Lord Hugh Cecil, Provost of Eton, welcomes the King and Queen at Eton, where they interrupt their journey to Windsor; afterwards they drive in open landaus in state to Windsor.

Positive, 100 ft.

DONOR: *British Movietonews*

THEIR MAJESTIES ATTEND THE GARTER SERVICE AT WINDSOR
(June, 1937)

Pictures of the ceremonial procession of the Knights of the Garter, including the King and Queen and Queen Mary, proceeding to the service of the Order in Chapel Royal, Windsor.

Positive, 140 ft.

DONOR: *British Movietonews*

THEIR MAJESTIES HOLD THE FIRST GARDEN PARTY OF THEIR REIGN
(June, 1937)

The guests at the first garden party of the reign in the grounds of Buckingham Palace; afterwards the King and Queen formally receive them.

Positive, 120 ft.

DONOR: *British Movietonews*

Sport

ASCOT: THE ROYAL FAMILY GRACES BRILLIANT MEETING OF FASHION AND THE TURF (June, 1937)

The arrival of the King and Queen and other members of the Royal Family at Ascot, the throngs of racegoers, and finally the running of the Ascot Stakes, are shown.

Positive, 160 ft.

DONOR: *British Movietonews*

DERBY DAY (June, 1937)

Typical Derby Day scenes are shown, including the crowds, the bookmakers, the gipsies, and the arrival of the King and Queen and other members of the Royal Family: finally the race itself is followed in its entirety.

Positive, 380 ft.

DONOR: *British Movietonews*

GRAND NATIONAL STEEPLECHASE, 1937, THE (March, 1937)

After characteristic scenes of the racecourse and racegoers, the race is followed in detail.

Positive, 450 ft.

DONOR: *British Movietonews*

GRASMERE GAMES, THE (*August, 1937*)

Scenes at the Grasmere Games, including wrestling and the guides' race.

Positive, 90 ft.

DONOR: *British Movietonews*

OXFORD v. CAMBRIDGE BOAT RACE (*March, 1937*)

Views of the race.

Positive, 270 ft.

DONOR: *British Movietonews*

PART II

Other Objects for Preservation

Introductory Note

THE NATIONAL FILM LIBRARY COMMITTEE have laid main stress on the acquisition of films, since no other body is undertaking their preservation on an organised basis. The Library, however, collects apparatus, books, playbills, musical scores, and material of any kind relating to the early history of the Cinema. The nucleus of such a collection has been provided by Mr. Townley Searle, who has kindly loaned to the Library the bulk of the objects listed in this section. All items belong to the Townley Searle collection except where otherwise indicated.

Early Apparatus

1. An eighteenth century toy, comprising coloured engraved views on a linen roller band. Date, about 1790.

MAGIC LANTERN APPARATUS AND ACCESSORIES

2. An opaque picture projection lantern for use with oil lamp, made by Kruss of Hamburg; also a series of pictures for use with same.
3. A Flying Carrier for magic lantern slides. Date, about 1892.
4. A collection of movable and rotating lantern slides, designed to give movement to lantern pictures.
5. A German torch-battery projector with eight strips of lithographed film slides. Made by the E. P. Co., Germany.

EARLY OPTICAL TOYS

6. Three zoetropes and a collection of strips for use with same.
7. Two praxinoscopes, with stands, and paper strips for same.
8. A collection of thaumotrope pictures.
9. A collection of phenakistoscope discs by Giroux, Forrester and Nichol, John Dunn, etc.

MOVING PICTURE APPARATUS

10. Four spools of "Kinora" pictures. Date, about 1900.
11. Cinématographie de Salon: a French machine similar to Edison's Kinetoscope, for viewing endless bands of film from 50 to 150 ft. in length. Also 22 coloured bands and 13 black-and-white bands for use with same.
12. An early American projector for use with oil lamp.
13. A Paul's Animatograph projector. Date, about 1900.
14. A Biokam combined camera, projector and printer for 17.5 mm. film, centrally perforated. Date, about 1900. Donated by Mr. Ronald Fairfoull.
15. A Kinokam, a machine for the taking and viewing of a ring of pictures on a sensitised disc. Designed by S. H. Crocker. Date, 1904.
16. A Power's projector. Date, about 1906.
17. A camera-projector-printer, with dog movement. Possibly made by the Prestwich Co. Date, about 1907.
18. An Urban bioscope projector. Date, about 1910.
19. A Pathe K.O.K. projector for 28 mm. safety film. Date, about 1920. Purchased by the Library.
20. A Campro camera-projector. Date, about 1930.

Playbills and Programmes

The collection also contains 70 programmes, playbills and circulars, the first of which is dated 1780. The earlier ones relate to shows involving optical illusions or moving pictures. The bulk of this collection, however, is concerned with cinematograph performances between the years 1896-1910.

Books

The Bioscope, or Dial of Life Explained, by Granville Penn, Esq.

An account of a device to impress man with the passage of time and so inspire him to moral conduct. Contains numerous chronologies.

Pub. Murray, London, 1814.

Philosophy in Sport made Science in Earnest, by John A. Paris.

An illustration of the principles of science by the aid of popular toys and sports. Includes a chapter on the thaumotrope.

3 vols. Pub. Colburn & Bentley, London, 1831.

Letters on Natural Magic, by Sir David Brewster. (The Family Library No. XXXIII.)

A popular account of various kinds of allegedly supernatural phenomena, and their scientific explanations. It has some chapters on optics and optical illusions, including notes on the thaumotrope and the magic lantern.

Pub. Murray, London, 1832. (2 copies.)

The Book of Games, or the Schoolboys' Manual of Amusement, Instruction and Health.
Author anonymous.

A description of games and amusements for boys, including an account of the camera obscura, magic lantern and thaumotrope, the latter being reprinted from *Philosophy in Sport* (see above).

Pub. London, no date. ?1842.

An Elementary Treatise on Optics, by Professor Richard Potter.

A textbook for "Junior University Students"; it contains descriptions of the camera obscura and magic lantern.

Pub. Taylor and Walton, London, 1847.

Sight and Touch: an Attempt to Disprove the Received (or Berkeleyian) Theory of Vision, by Thomas K. Abbott, M.A.

A treatise on the psychological aspects of sight.

Pub. Longman, London, 1864.

Spectropia: or Surprising Spectral Illusions showing Ghosts Everywhere and of Any Colour, by J. H. Brown.

A book of coloured plates, designed to produce "after-images."

Pub. Griffith and Farran, London, 1866.

The Student and Intellectual Observer of Science, Literature and Art.

Bound volumes (Vols. I and II) of a journal. Contains an article, "The Zoetrope and its Antecedents", by W. B. Carpenter, which includes valuable data on the work of Faraday, Wheatstone, Roget and Plateau, and deals with the apparent distortion produced by the phenakistoscope, etc.

Pub. Groombridge, London, 1868.

Animal Mechanism, by E. J. Marey.

"A treatise on terrestrial and aerial locomotion." Contains Marey's first suggestions for the synthesis of natural movement on the zoetrope.

Pub. Henry King, London, 1874. (2nd Edn.)

Light, by Professor J. H. Pepper.

A popular treatise, dealing with various optical phenomena and instruments, including persistence of vision, the phenakistoscope, the zoetrope and the Polytechnic "Photodrome".

Pub. Warne, London, 1875.

Children's Toys, and Some Elementary Lessons in General Knowledge which they Teach. Author anonymous.

A chapter on the zoetrope suggests its use to show buds opening, eggs hatching, etc.

Pub. Kegan Paul, London, 1877.

The Magic Lantern. Author anonymous.

A practical manual on the purchase and use of a magic lantern, including instructions for using various kinds of trick slides and moving slides.

Pub. Houlston, London, 1877.

The Gallop, by Edward L. Anderson.

An essay on the movements of a horse at the gallop; it is the author's contention that Muybridge's horses were not really galloping. Illustrated by instantaneous photographs taken by John Annan of Edinburgh.

Pub. Douglas, Edinburgh, 1883.

Spinning Tops, by Professor John Perry.

A lecture delivered before the British Association at Leeds on the 6th September, 1890. A description of various scientific facts which can be adduced from a study of spinning tops. It contains references to Hertzian waves and polarised light.

Pub. Society for Promoting Christian Knowledge, London, 1890.

Movement, by E. J. Marey. (Trans. Eric Pritchard.)

A treatise on the application of photography to the study of movement. Marey describes his use of flexible film for taking records, and is on the verge of evolving a practical projector.

Pub. Heinemann, London, 1895. (2 copies.)

Animated Photography: the A.B.C. of the Cinematograph, by Cecil M. Hepworth.
(Amateur Photographer's Library No. 14.)

A practical guide to the production and projection of cinematograph films.
(Almost certainly the earliest popular handbook in this country.)

Pub. Hazell, Watson and Viney, London, 1897.

Curiosities of Light and Sight, by Shelford Bidwell.

Publication of a series of popular lectures on optics, containing slight references to illusions of movement.

Pub. Sonnenschein, London, 1899.

Living Pictures: their History, Photo-Production and Practical Working, by Henry V. Hopwood.

A detailed treatise, including chapters on early optical toys, on chronophotography, and on contemporary cinematograph apparatus and methods, with a chronological digest of British patents.

Pub. *Optician and Photographic Trades Review*, London, 1899.

The Optical Lantern for Instruction and Amusement, by Andrew Pringle.

A practical treatise covering every aspect of the use, by lecturers, of the magic lantern. It has a chapter on animated photography, with references to contemporary cinematograph apparatus.

Pub. Hampton, London, 1899. (3rd Edn.)

Handbuch der Praktischen Kinematographie, by F. Paul Liesegang.

A practical manual, containing considerable information of contemporary German apparatus.

Pub. Liesegang, Dusseldorf, 1908.

Photographic Optics and Colour Photography, including the Camera, Kinematograph, Optical Lantern, and the Theory and Practice of Image Formation, by George Lindsay Johnson.

The first of a series of textbooks designed to deal with the theory, construction, and practical workings of the various classes of optical instruments. With chapters on the camera, lenses, colour photography, and the magic lantern.

Pub. Ward, London, 1909.

The Modern Bioscope Operator. Various authors, names unknown.

A practical manual for cinematograph operators.

Pub. Ganes, London, 1911. (2nd Edn.)

The Handbook of Kinematography, by Colin N. Bennett.

A detailed practical manual on every aspect of cinematography, including the taking, developing and printing of films; projection; production; and the use of films for scientific and technical work.

Pub. *The Kinematograph Weekly*, London, 1913. (2nd Edn.)

Motion Picture Making and Exhibiting, by John B. Rathbun.

A practical handbook for the film producer and exhibitor, containing useful information on progress in America.

Pub. Thompson Co., Chicago, 1914.

The Showman's Advertising Book, by Low Warren.

A guide to contemporary cinema advertising, "containing hundreds of money-making tips and wrinkles".

Pub. Heron, London, 1914.

The Cinematograph Book, edited by Bernard E. Jones.

"A complete practical guide to the taking and projecting of cinematograph pictures."

Pub. Cassell, London, 1915.

Hopwood's Living Pictures, by R. B. Foster.

A detailed manual on films, "their history, photo-production and practical working, with classified lists of British patents and bibliography", being a revised and enlarged edition of *Living Pictures* (see above).

Pub. Hatton Press, London, 1915.

The Guide to Kinematography, by Colin N. Bennett.

A revised edition of the same author's *Handbook of Kinematography* (see above).

Pub. Heron, London, 1917.

The Guide to Kinematography, by Colin N. Bennett.

(A condensed edition of the preceding work, specially published for use at the Cinema Trade Advisory Committee's Centres for training disabled soldiers and sailors as cinema operators.)

Pub. Heron, London, 1917.

The Cinema.

The Report of, and chief evidence taken by, the Cinema Commission of Inquiry Instituted by the National Council of Public Morals.

Pub. Williams and Norgate, London, 1917.

Motion Picture Operation, by Henry C. Horstmann and Victor H. Tousley.

"A practical handbook and guide for theatre electricians, motion picture operators, and managers of theatres and productions."

Pub. Drake, Chicago, 1917.

The Cinema Handbook, by Austin C. Lescarbourea.

A practical guide to cinematography for non-professional workers.

Pub. Sampson Low, London, 1921.

The Art of the Moving Picture, by Vachel Lindsay.

Pub. Macmillan, New York, 1922 (2nd Edn.)

Charlie Chaplin, by Louis Delluc; trans. Hamish Miles.

An essay on the art of Charles Chaplin.

Pub. Lane, London, 1922. (2 copies.)

Kultur-Filme.

A catalogue of Ufa educational films, comprising over three hundred subjects.

Pub. Ufa, Berlin, 1922.

Instructive and Scientific Films.

(English translation of the preceding.)

Moving Pictures; How they are Made and Worked, by Frederick A. Talbot.

A textbook of cinematography.

Pub. Heinemann, London, 1923. (3rd Edn.)

Imperial Education Conference: Report of the Committee on the Use of the Cinematograph in Education.

Pub. H.M. Stationery Office, London, 1924.

The Technique of the Photoplay, by Dick L. Pepper.

An instructional textbook on the writing of film-scenarios, with useful information on contemporary production methods.

Pub. London, no date. ?1925.

Bateman and I in Filmland, by Dudley Clark.

A collection of articles originally published in *Punch*. Illustrated by H. M. Bateman.

Pub. Fisher Unwin, London, 1926.

Through a Yellow Glass, by Oswald Blakeston.

A popular account of film technique.

Pub. Pool, London, 1928.

The Romance of the Talkies, by Garry Allighan.

A popular work on sound films.

Pub. Claude Stacey, London, no date. ?1930.

The Cinema and the Public, by Walter Ashley.

An attack on the establishment and constitution of the British Film Institute.

Pub. Ivor Nicholson, London, 1934.

The British Journal Photographic Almanac.*

A year-book of photography. (The full title is: *The British Journal Photographic Almanac and Photographer's Daily Companion*, with which is incorporated *The Year Book of Photography and Amateur's Guide* and *The Photographic Annual*.)

Pub. Greenwood, London. (23 vols. between 1904-1933.)

NOTE: Under no circumstances can any of the above books be borrowed. They are available for reference, however, at the discretion of the Librarian, on the premises of the British Film Institute.

* Presented by Harry Price, Esq.

PART III

Films Available on Loan

THE NATIONAL FILM LIBRARY IS NOT A LICENSED RENTER WITHIN THE MEANING OF THE CINEMATOGRAPH ACT OF 1927 AND CANNOT PROVIDE FILMS FOR THE PURPOSE OF PUBLIC EXHIBITION.

Conditions of Loan

- 1 Only full members of the British Film Institute may borrow films from the National Film Library, for educational use by schools, institutes, *bona fide* educational groups or by film societies. Films cannot be loaned to non-members.
- 2 All requests for films must be accompanied by the following information on a printed application form to be obtained from the Librarian, 4 Great Russell Street, London, W.C.1.
 - Name and address of school or organisation.
 - Size of film required.
 - Approximate number of audience.
 - Whether it is to be shown on licensed premises.
 - Signature and address of member making the application.
- 3 (a) The costs of hire for educational use are:—
 - 35 mm. film—2s. 6d. per reel per day plus 9d. for each extra day up to four days.
 - 16 mm. film—1s. 6d. per reel per day plus 6d. for each extra day up to four days.For a period of more than four days, there is a special rate.
- (b) Costs of hire for film societies may be obtained on application to the Librarian.
- 4 When films are sent by post, the hiring charge commences after reasonable allowance has been made for the ordinary time taken in transit; when films are collected by hand, the hiring charge commences from the date of collection.
- 5 Films must be returned *immediately* after use.
- 6 Return carriage must be paid by the borrower.
- 7 Borrowers are responsible for the care of the films while in their possession and for their safe return.
- 8 35 mm. film (flam. or non-flam.) will only be loaned for use in premises fully licensed for the showing of inflammable films or on premises approved for the occasion by the local authorities.
- 9 Though every effort will be made to send the films requested, no guarantee can be given that a particular film can be sent on a particular date.
- 10 Films cannot be loaned for purposes of rehire.

(The following abbreviations are used: 35, 16, etc. = 35 mm., 16 mm., etc.; S = silent; SF = sound-on-film; SD = sound-on-disc; M = mute or sound film without sound or captions. 16 mm. sound films are SMPE standard except where otherwise stated.)

More detailed descriptions of any of the films in this catalogue may be obtained on application.)

Reprints from the Preservation Section of the National Film Library

[Some of the films in the National Film Library of especial interest have been printed and are available for circulation purposes. They are listed in this section.]

CHAMPION, THE (*America, 1915*) (2 reels: 22 mins.) 35S 16S

An early Chaplin comedy; one of the first comedies which he made for the Essanay Company.

EARLY NEWSREELS: 1900-1905 (1 reel: 9 mins.) 35S 16S

The first films were records of ordinary everyday scenes and events. This reel comprises the following items:

Gordon Highlanders leaving for the Boer War (1900)

Return of Lord Roberts from the Boer War (1901)

Funeral of Queen Victoria (1901)

Turn-out of Leeds Fire Brigade (1902)

Street Scenes in Leeds (1903-5)

Some Early Fashions (1905)

EARLY TRICK-FILMS (1 reel: 15 mins.) 35S 16S

A selection of pre-War trick films from approximately 1899 to 1912. Excerpts from the work of George Méliès, of R. W. Paul and from *Dante's Inferno* (1912) are included.

GOLF GAME AND THE BONNET, THE (*America, 1914*)

(1 reel: 10 mins.)

35S 16S

With John Bunny and Flora Finch. John Bunny was one of the most popular screen comedians of his day, and at the time of his death in 1915 had achieved world-wide fame and affection. He has some claim to be regarded as the first film-star. This film is typical of his style.

GREAT TRAIN ROBBERY, THE (*America, 1903*) (1 reel: 8 mins.) 35S 16S

The first story film of importance in the history of the cinema, and the starting point of the entertainment film industry as we know it to-day. Its popularity led to the spread of the nickelodeons, or 5 cent theatres, in which Adolph Zukor, Marcus Loew, William Fox, Carl Laemmle, and others began their film careers. It is also the forerunner of the Western drama, and reaches its climax in a chase,

a type of development which has been used in innumerable films since, from Westerns to Silly Symphonies. Other noteworthy points in the films are the use of camera-movement at one point, of super-imposed scenes, and of a close-up: the latter, according to the Edison Catalogue, could be placed at the beginning of the film or at the end.

HINDOO'S CHARM, THE (*America, 1913*) (1 reel: 10 mins.) 35S 16S

A typical one-reel film of the period, with two generations of film stars in the cast. The parts of the children are taken by Helen and Dolores Costello, and they appear with their father, Maurice Costello, and the famous star of the early silent film, Clara Kimball Young.

HIS PHANTOM SWEETHEART (*America*) (1 reel: 8 mins.) 35S 16S

An unusually well-produced typical one-reel film of about 1913-14. Notable for the members of the cast, Anita Stewart and Earle Williams, and for the director, Ralph Ince. Already, at the close of the one-reel period, America is acquiring that polish of production which had been characteristic of the Pathé productions in the early days and which has characterised the American film ever since.

INVISIBLE THIEF, THE (*France, 1909*) (1 reel: 5 mins.) 35S 16S

An amusing pre-War trick comedy which owed its origin to Mr. H. G. Wells's book *The Invisible Man* and in its central idea anticipated by some twenty-five years the sound-film of that name. After reading *L'Homme Invisible* by "G. H. Wells", a young man mixes himself a potion and becomes invisible. As a result he is able to commit a number of daring thefts, and even to terrify the police into flight when they pursue him to his room. The film was produced by Pathé.

LADY OF THE CAMELIAS, THE (*France, 1910*) (2 reels: 32 mins.) 35S 16S

Sarah Bernhardt takes the part of Marguerite in this early film version of the novel by Dumas *fiils*. To have enlisted the services of the world's most renowned actress meant an immense advance in prestige for the cinema, which had hitherto been held in some disrepute among the educated and well-to-do. The advance, however, was not achieved without a price: the film was invaded by an essentially theatrical technique entirely unsuited to it. *Lady of the Camelias* is a stage play filmed, the dialogue being replaced by lengthy sub-titles which explain the course of the action: the contrast to such a film as *The Life of Charles Peace* is marked. Shortly after making this film Sarah Bernhardt acted in another, *Queen Elizabeth*, which Adolf Zukor took to America; its success led him to form his Famous Players Company which aimed to produce films of "famous players in famous plays", and materially assisted to establish the star-system. Before 1910 film actors and actresses were generally anonymous.

LIFE OF CHARLES PEACE, THE (*Great Britain*) (1 reel: 12 mins.) 35S 16S

Produced by Frank Mottershaw, of the Sheffield Photo Company in 1903, this film stands as the earliest extant example of the British one-reel story-film, and is parallel in importance to *The Great Train Robbery* with which it may be compared; it is as essentially English in character as the other is essentially American. The film is based on authentic incidents in the life of Peace, and traces his career from his first burglary to his execution. Its swiftness of movement, and its tensy, from beginning to end, are remarkable. Each scene has been as well rehearsed as the most elaborate piece of slapstick.

(NOTE: *The hanging scene at the end of this film makes it quite unsuitable for children.*)

MARCUS LYCINIUS (*Italy, about 1910*) (1 reel: 11 mins.) 35S 16S

A typical Italian film of the pre-War period. It is an early forerunner of the type of spectacle film, to be exemplified later in *Quo Vadis* and *Cabiria* (both 1913), which was to be Italy's outstanding contribution to cinema development. Films of the *Marcus Lycinius* type are the direct antecedents of Cecil B. de Mille's spectacular reconstructions of history.

SIMPLE CHARITY (*America, 1910*) (1 reel: 11 mins.) 35S 16S

One of the earliest films of Mary Pickford. At the time of this film, her name is not mentioned either in the sub-titles or in the current trade reviews.

STAGE COACH DRIVER AND THE GIRL, THE (*America, 1913*) (1 reel: 14 mins.) 35S 16S

One of the first films of Tom Mix, this has all the essential elements of the cowboy film for which America was becoming noted and which had first been exemplified in *The Great Train Robbery*. Tom Mix, as the driver of the stage-coach, is pursued by bandits; when the coach overturns he keeps the bandits at bay until the sheriff's posse arrives. The film is a Selig production.

TYPICAL BUDGET (*Great Britain, 1924-5*) (1 reel: 17 mins.) 35S

A burlesque of the contemporary news-reel film, written and directed by Adrian Brunel, and shown by the Film Society at its first performance in October, 1925.

Films of Educational and General Interest

Agriculture

HORSE SENSE (1 reel: 7 mins.) 35SF

Shows the many ways in which pneumatic tyres can be advantageously used on farm vehicles.

PRODUCTION: *Produced for the Dunlop Rubber Co. Ltd. by the National Progress Film Co.*

POWER FARMING BY FORDSON (2 reels: 26 mins.) 16S

This film is a month by month calendar of farm operations to show how Fordson tractors can be used throughout the year. The following operations are shown: in January, tree clearing and hauling tree stumps; in February, hauling up tree roots and carrying manure; in March, ploughing and disc harrowing; in April, using the rotary cultivator, spreading artificial manure, seed drilling and harrowing; in May, carrying oil to oil heaters in the orchard and spraying fruit trees; in June, cutting grass for cattle feed; in July, cutting, collecting and stacking meadow hay and marking furrows and hoeing; in August, mowing and binding the sheaves; in September, threshing and autumn ploughing; in October, cutting chaff, threshing oats and baling; in November, sawing logs; in December, mole draining. Although designed primarily to demonstrate the virtues of the Fordson tractor, this film gives a useful survey of the various operations which can be performed on the modern farm by the motor tractor.

PRODUCTION: *Produced by Pathé Pictures for the Ford Motor Co.*

Communications

AIR WAYS TO CAPE TOWN (3 reels: 45 mins.) 16S

An air journey from Croydon to Cape Town through Le Bourget, Brindisi, Athens, Alexandria, Cairo, Khartoum, Nairobi, Salisbury and Johannesburg, with views of scenes and country *en route*.

PRODUCTION: *Produced by Richard Wainwright A.F.C., with the assistance and co-operation of Imperial Airways Ltd.*

AS TIME GOES BY (1 reel: 10 mins.) 16S

A survey of progress in travelling methods contrasting the walking of former days with modern coach services, the horse-bus with the latest motor-bus, the first railway engine with the streamlined Coronation express, an old sailing barque with the first Atlantic steamer, old with modern bicycling, and so leading up to a brief survey of the history of automobile design from the first cars to the most recent type.

PRODUCTION: *Produced for the Austin Motor Co. by Publicity Films.*

COAL MINE TO ROAD. (See *Industry—General.*) 35S 16S

HIGHWAY, THE (1 reel: 12 mins.) 35S

A short sketch of the history of British roads during the last 2,000 years, emphasising the improvement made in recent years, especially with the introduction of tar-surfaced roads. The film introduces the coming of the wheel, the Roman roads, travelling on horseback in the days of the Commonwealth, the stage-coach (together with the possible encounter with highwaymen) and the

early motor cars. The story is pictured as a constant struggle between the roads and the traffic they must bear. With the growth of the motor traffic, the roads have had to call King Coal to their aid: the making of a modern road with coal-tar and tar-macadam is briefly shown. The roads carry heavier, faster traffic now, at night as well as during the day—for the highway never sleeps.

PRODUCTION: *Produced for the British Road-Tar Association by British Films. Devised and directed by James Fenton; photography by Leo Rogers; musical settings by Horace Shepherd.*

THEN AND NOW (1 reel: 11 mins.)

35SF

As a father helps his son with his homework essay on comparisons between early and modern travel, the film illustrates his words. It shows a stage-coach trotting along at 8 miles an hour; an old knife-board horse-bus; the first railway train with the passengers clambering into truck-like carriages, and then its modern counterpart, the Flying Scotsman; an electric train leaving a London station; views of early motor cars in operation lead up to the contrast to-day when motoring has become enjoyable and enables large numbers of people to explore the countryside.

PRODUCTION: *Produced for the Austin Motor Co. Ltd.*

WORLD ROLLS ON, THE (1 reel: 8 mins.)

16SF

The invention of the wheel, and a brief sketch of the history of its use in England. An introductory scene shows primitive men carrying burdens and dragging in their boat. They conceive the idea of using rollers made from tree branches. An improvement is made by fastening wooden discs to the rollers, and the wheel is born. The coming of the Romans is represented by a silhouette of two Roman legionaries against an outline map of Great Britain: the Romans built the first real roads to carry the wheels of commerce and war. Subsequent scenes show the Saxons using farm-carts, an eighteenth-century stage-coach on its three-day journey from London to Edinburgh, a country squire driving a two-wheeled trap, a velocipede, a three-halfpenny and a penny-farthing bicycle in action. A further stride forward was made with the fitting of a solid rubber tyre by an Irishman named Dunlop: pictures of cars with early solid and balloon tyres are shown. Finally, the film shows a variety of modern wheeled vehicles on land and in the air, to illustrate the ubiquity of Dunlop tyres.

PRODUCTION: *Produced for the Dunlop Rubber Co. Ltd. Directed by Ralph Smart; photography by Jimmy Rogers.*

Domestic Science

POTS AND PLANS (2 reels: 12 mins.)

16SF

Planning can be applied as usefully to small kitchens as to big restaurant kitchens. A demonstrator points out the various fitments in an ordinary kitchen,

and then shows how, by altering their position, the work of the housewife can be made easier.

PRODUCTION: *Produced by Arthur Elton for the Gas Industry. Direction, J. B. Holmes; photography, George Pocknall. With Charlotte Leigh as the demonstrator and Susan Richards as the housewife.*

Education

AT SCHOOL IN TANGANYIKA (1 reel: 10 mins.) 16SF

The activities in a Government Primary School in Tanganyika are followed throughout the course of a typical day. Native boys are seen at their lessons, at play during break, at practical work, at band practice, and pursuing their hobbies.

PRODUCTION: *Made by Ralph Cutler, Education Officer in Tanganyika.*

CHILDREN AT SCHOOL (3 reels: 27 mins.) 16SF

A survey of the work of nursery schools, infant schools and junior and senior elementary schools. Scenes are shown in the nursery schools of small children playing, learning, taking their meals, and lying down at resting time. In the infant school, in addition to ordinary lessons, children perform special dances and play games to develop their bodies and a sense of rhythm also; they have leisure time to use as they like; regular medical examinations are held, and the co-operation of parents is being increasingly sought. Typical scenes of the work in junior and senior schools include practical work, the use of films and broadcasting, physical training and games. In contrast with these happy scenes in well-built, well-equipped schools, the film shows others in schools which are on the black list or out-of-date. Cracked walls, ill-heated rooms, disgraceful lavatory accommodation, overcrowded classrooms, are all shown. Teachers in their common-room discuss the hopelessness of trying to teach effectively under such conditions. The film, in its conclusion, stresses the importance of education to the nation.

PRODUCTION: *Made by the Realist Film Unit for the Gas Industry. Produced by John Grierson; directed by Basil Wright, assisted by Patrick Moyna; photography by A. E. Jeakins and Erik Wilbur. Commentary spoken by H. Wilson Harris, editor of "The Spectator".*

CHILDREN AT SCHOOL (1 reel: 10 mins.) 35SF

Produced in Japan, this film shows the activities of a Japanese elementary school. The children begin their day by assembling in the playground and bowing to the national flag. Among the scenes which follow are shown lessons in nature study, painting, physical training, agriculture, clay-modelling, needlework and massaging; some boys have sunlight treatment in a special chamber. At the close of the day the children assemble to bow again to their

flag and to their teachers. The film has explanatory captions in English and background music.

PRODUCTION: *Produced by the International Cinema Association of Japan.*

(NOTE—In view of the fact that the two preceding films have the same title, applicants are asked to make particularly clear whether they wish to borrow the English or the Japanese film.)

Engineering

(See *Industry and Physics.*)

Geography and Travel

Africa

AT SCHOOL IN TANGANYIKA (See under *Education*) 16S

COCOA FROM THE GOLD COAST (1 reel: 11 mins.) 16S

The production of cocoa-beans in British West Africa and final shipment to England. The film opens with a map of Africa showing the cocoa area. The subsequent scenes show a general view of the forest; flowers on the trunk of the cocoa tree; young pods on the trunk; natives cutting the pods from the tree; splitting the pods and separating the beans; drying the beans between layers of banana-leaves; putting the beans into sacks; arrival at market where the beans are weighed and purchased by the agents; then they are taken by rail or motor to the coast; the beans are loaded at the harbour quay and taken to the ship by surf-boats. The film closes with an animated map to show the trade route from the Gold Coast to Liverpool.

PRODUCTION: *Produced by Cadbury Bros. Ltd., Bournville, for the National Film Library as a geography-teaching film. Production supervised by the Geography Committee of the British Film Institute. A specially prepared teachers' guide can be supplied.*

THIRST (See under *General Interest*) 16S

WHERE EAST IS WEST (1 reel: 17 mins.) 35SF 16S

A journey by car through Morocco, from Gibraltar through Tangier, Rabat, Mogador, Morocco and the Atlas Mountains to Fez; with views of the countryside, streets, buildings, markets, ceremonial processions and inhabitants.

PRODUCTION: *Produced for the Austin Motor Co. Ltd.*

Austria

AUSSERFERN (2 reels: 23 mins.) 16S

Views of the Ausserfern, the district between the Fernpass and the German border, including views of the towns and villages of St. Anton, Stuben, Zuers, Lech, Thanberg, Heldensee (peasants farming), Reutte, with its modern road



PLATE XIII *Children at School.* (See p. 143)



PLATE XIV *Cocoa from the Gold Coast: Pushing the cocoa-laden lighter out to sea.*
(See p. 144)

and concrete bridge, Ammerwald, Berwang and Seefold. Lake of Plansee and the Stuiben Falls. Mountain scenery, including Fernpass summit, Blindsee and Wetterstein Heights, and the Zugspitz.

PRODUCTION: *Produced for the Austrian State Travel Bureau.*

DANUBE VALLEY, THE (2 reels: 24 mins.) 16S

A series of scenes taken on a journey through the Danube Valley by Austro-Daimler rail-coach, including views of the townlets of Krems, Duerenstein, Weissenkirchen, Spitz, ruins of Aggstein, Schoenbuhel, the pilgrimage of Maria Tafert, Sarmingstein and Grein, with its famous Theatre and Town Hall. Scenes of felling trees, their transport to the river and construction of a raft.

PRODUCTION: *Produced for the Austrian State Travel Bureau.*

ROUND THE TOWER OF ST. STEPHEN (1 reel: 16 mins.) 16S

Views of the city of Vienna, commencing with a panoramic view of the city showing how it is dominated by the Cathedral of St. Stephen, and including shots of the Karntnerstrasse, Ringstrasse, University, Houses of Parliament, Museums, Imperial Palace, State Opera House, and Zoological Gardens. Views outside the city include the cottage where Beethoven lived, stadium, aerodrome and scenes in the Prater, on the Danube and in the Amusement Park.

PRODUCTION: *Produced for the Austrian State Travel Bureau.*

SKI-ING IN AUSTRIA. (See under *Sports.*) 16S

Canada

FROM SEA TO SEA (6 reels: 75 mins.) 16S

A journey by railway across Canada from Vancouver to Montreal, showing the scenery and some of the industries of the various regions traversed.

PRODUCTION: *Produced for the Canadian National Railways.*

China

RICE CULTIVATION (1 reel: 4 mins.) 16S

A film showing scenes of the cultivation of rice in China. The ploughing and harrowing is done with buffalo. The rice is then planted in the flooded field, which is watered by a primitive form of pump. When the rice is full-grown, it is cut with a hand-hook; it is then threshed by women, and the rice-grains are put into bags. The film concludes with views of the pounding of rice in a mortar.

PRODUCTION: *Specially edited by a Committee under the chairmanship of J. Fairgrieve, M.A., F.R.G.S., for the National Film Library.*

Great Britain

ALL THAT IS ENGLAND (2 reels: 16 mins.) 16S

A scenic film designed to illustrate the characteristic beauties of different parts of the English country-side; Devonshire, the Lake District, the Home

Counties, the Midlands, the Cotswolds, Yorkshire, and the New Forest are shown.

PRODUCTION: *Produced for the Austin Motor Co. by Publicity Films.*

CORNWALL CALLING (2 reels: 17 mins.) 16S

A cruise by yacht along the South Cornish coast from Plymouth to Land's End includes views of picturesque and beautiful scenery at Looe, Polperro, Mevagissey, Falmouth, the Lizard, Kynance Cove, Mullion Cove, St. Michael's Mount, Mousehole.

PRODUCTION: *Produced for the Austin Motor Co. by Publicity Films.*

LANCASHIRE, HOME OF INDUSTRY (1 reel: 15 mins.) 16S

A film specially prepared for schools to give a general idea of the principal manufacturing processes of cotton, steel, hats, radios; the building of aeroplanes, locomotives, and machinery of various kinds are briefly described.

PRODUCTION: *Produced for the Travel and Industrial Development Association of Great Britain and Ireland. Directed by Donald Taylor.*

LAND OF THE MOUNTAIN AND FLOOD (1 reel: 10 mins.) 16S

A film of the Western Highlands of Scotland, showing Loch Lomond, Rest-and-be-Thankful, Lock Fyne and Inverary, Loch Awe and Kilchurn Castle, Glencoe, Loch Leven, Glen Nevis, Glen Shiel, Loch Eilt, Loch Morar, the Caledonian Canal, Loch Ness, Urquhart Castle, Glen Moriston, Glen Lyon, Glen Urquhart, and finally Glen Affric.

PRODUCTION: *Produced for the Austin Motor Co. by Publicity Films.*

WESTWARD HO (2 reels: 32 mins.) 16S

A journey by car in the West Country, concluding in Wales, showing how much of the countryside can be seen with a car in general and the merits of the Ford car in particular. The first part of the journey is along the Great West Road through Staines and Basingstoke to Winchester, Salisbury Cathedral and Ringwood. From here, three Ford cars proceed to the test hill at Ibbetson. The tour is resumed, proceeding to West Bay in Dorset, Lyme Regis, Teignmouth, Newton Abbot, Dartmoor and Glastonbury, noted for its reed industry, Wells and St. David's in Pembrokeshire. Here men still use coracles for fishing. The film concludes with views of Anglesey and the Menai Bridge. The progress of the journey is illustrated with maps.

PRODUCTION: *Produced for the Ford Motor Co. Ltd. by Pathé Films.*

India and Ceylon

CRAFTS OF HUNZA (1 reel: 14 mins.) 16S

A film of the principal crafts carried on in the Hunza region. The first scenes show the building of a house; the beams are shaped with the use of adze and plane; the walls are then built up of stones, placed one on top of the other. In the smithy the blacksmith hammers a piece of iron into a horseshoe while his

assistant blows up the fire with sheepskin bellows. The carpenter makes a wooden bowl on a primitive form of lathe worked by a foot-treadle. The basket-maker weaves a basket out of willow branches; the various stages are shown, to the final adding of the handle. Spinning and weaving wool are also important operations and are performed by both men and women. Wool is beaten on the dry ground, and rolled into a bundle ready for teasing. It is then spun into yarn and woven into cloth on a small loom out of doors. Some of the various objects which have been made by the people are seen in use when they assemble to feast in celebration of the birth of the Mir's son.

PRODUCTION: *Photographed by Lt.-Col. D. L. R. Lorimer, and specially edited by a Committee under the chairmanship of J. Fairgrieve, M.A., F.R.G.S., for the National Film Library.*

HUNZA ROUND THE YEAR (1 reel: 16 mins.)

16S

This film of the Hunza valley opens with a view of travellers entering the valley along narrow precipitous mountain paths. They arrive at their destination and we gaze, with them, round the valley and then down on the flat-topped houses below. Characteristic types are seen in the crowds which assemble to watch the Mir initiating the fertility rites by ploughing the first furrow of the year. We see the natives making a field by clearing away stones and boulders which are built into walls. The natives use wooden ploughs which are drawn either by oxen or by manpower. Sheep and goats graze in the fields. Oats and wheat are among the crops grown. The supply of water is limited and the natives utilise it to the best advantage by the use of irrigation channels. The wheat is reaped by hand, bound into large bundles and carried away for threshing. We see buckwheat being beaten with sticks and a woman winnowing a small quantity of grain in a bowl. Potatoes are also grown and are shown being earthed up. Grapes are trampled for the making of wine, and the must is poured into skin bottles. The film closes with views of the snow-capped mountains rising up round the valley.

PRODUCTION: *Photographed by Lt.-Col. D. L. R. Lorimer, and specially edited by a Committee under the chairmanship of J. Fairgrieve, M.A., F.R.G.S., for the National Film Library.*

JUNGLE GODS (1 reel: 10 mins.)

16S

A film of a car-journey through the forests and mountains of Ceylon, with particular emphasis on the buried cities, ruined temples, and stone statues of the island. The height of the central mountains is well illustrated, and an elephant, village scenes and primitive ferries are also shown.

PRODUCTION: *Produced for the Austin Motor Co. by Publicity Films.*

MONSOON ISLAND (1 reel: 14 mins.)

16M

Views of Ceylon, and especially of the tea industry there. The film opens with an archaic map of Ceylon, and then shows typical vegetation, trees, stone carvings and temple buildings. The scene passes to the west of the island. Elephants, guided by their mahouts, push down trees and carry huge stones

from the quarries suspended by chains. A general view of the tea factory is followed by views of the pickers filing out towards the plantations. They pick the tea leaves and carry them in their baskets to a point from which they are conveyed to the factory. Here the processes of weighing, drying and rolling the leaves are shown. They are sifted by a machine-sifter and the tea is then thoroughly mixed before being packed into the familiar tea-chests. The chests are taken by boat to the ship for transport to Britain. Finally, they arrive and are swung out by crane on to the quay and taken to the dockside warehouse. The film contains some particularly fine photography.

PRODUCTION: *Produced for the Empire Tea Marketing Expansion Board by the G.P.O. Film Unit. Directed by Basil Wright.*

NEGOMBO COAST (1 reel: 12 mins.)

16M

Methods of fishing in the Island of Ceylon. The film opens with an archaic map of the Indian Ocean, followed by a small part of the same enlarged. Views of the coast with liners seen from the shore and general shipping. Buildings, native streets with traffic and native vehicles are also shown. The scene moves to the coast where natives are engaged in mending their nets. Various types of native men, women and children. Native craft, including the catamaran, pass by the coast. A native, standing waistdeep in water, catches fish by throwing out a hand net. The next method shown is fishing with the seine: a boat is launched, rowed out to a short distance from the coast, and a line is thrown to it from the shore; the net is cast from the boat and hauled in by natives pulling the rope up the beach. Thirdly, the film shows the fishing from the catamaran with bait on line. The fisherman completes his catch by hooking the fish to the boat.

PRODUCTION: *Produced for the Empire Tea Marketing Expansion Board by the G.P.O. Film Unit. Directed by Basil Wright.*

Italy

POMPEII (1 reel: 9 mins.)

16SF

This is a descriptive film of the ruins of Pompeii. The Triangular Forum, the pillars of the Temple of Jupiter, statues of Venus and Apollo in Apollo's Temple, stepping-stones in the street, a typical Roman villa with its statuary and cupid fountains entwined with roses, the villa of Cornelius Rufus with its grape vines, nymphs and cupids in their theatrical setting in the home of Marcus Aurelius, the House of the Golden Cupid, wall-paintings and mosaics are all shown standing silent in the light of the sun. The film closes with an impressionist medley of lightning, moving shadows and molten lava. The scenes are described by a woman commentator, and the film has a musical background.

PRODUCTION: *Produced for the Italian State Tourist Bureau.*

SICILIAN SPRING (1 reel: 11 mins.)

16SF

The first half of this film deals with the attractions to the tourist of Sicily in Spring, with its beautiful scenery and warm climate. Shots of the ruined temples

in the island lead up to views of the old Roman amphitheatre and the classical dance revivals performed for modern audiences each year. The film ends with a procession of peasants in folk costumes and singing Sicilian folk songs.

PRODUCTION: *Produced for the Italian State Tourist Bureau.*

SNOW ON THE DOLOMITES (See under *Sports*) 16SF

Japan

CHILDREN AT SCHOOL (See under *Education*) 16S

Spain

SPRINGTIME IN SOUTHERN SPAIN (1 reel: 10 mins.) 16S

A tour commencing at Malaga and including some of the oldest towns in Southern Spain. The cobbled streets and Roman Arch of Ronda, the Cathedral at Seville, the Alhambra at Granada, the highest road in Europe and the snow-clad Sierra Nevada.

PRODUCTION: *Produced for the Austin Motor Co. by Publicity Films.*

General Interest

BIRTH OF A ROBOT, THE (1 reel: 7 mins.) 35SF

A coloured model film, made by the Gasparcolor process.

PRODUCTION: *Produced for Shell-Mex and B.P. Ltd.*

MAGIC (1 reel: 12 mins.) 16S

A film record of three investigations carried out by Mr. Harry Price, Honorary Secretary of the University of London Council for Psychical Investigation. In the first section an English conjuror going under the name of Karachi is seen reproducing an important part of the fabled Indian rope trick in a Hertfordshire field in 1935. In the second we see Mr. Harry Price and his colleagues, including Professor C. E. M. Joad, carrying out on the Brocken in the Harz mountains the rites of a legendary ceremony whereby it was supposed that a virgin he-goat, in the presence of a maid could be turned into a young man; the goat, however, remains a goat. The last section shows a fire walk performed by Kuda Bux, a Kashmir Indian, under experimental conditions in the garden of a house in Carshalton, Surrey, in 1936.

PRODUCTION: *Produced by Harry Price and specially edited for the National Film Library.*

ON PARADE (1 reel: 9 mins.) 35SF

A coloured puppet film by George Pal which demonstrates, in an amusing man-

ner, the effects of Horlick's Malted Milk in stirring a regiment of sleepy soldiers into alertness and energy.

PRODUCTION: *Produced in Gasparcolour by J. Walter Thompson Ltd., for the Horlick's Malted Milk Company. Made by George Pal. Music by Debroy Somers.*

PRINCESS KAGUYA (3 reels: 35 mins.)

35SF

This is a musical film adapted from an old Japanese legend *A Tale of Taketori* recorded in the eleventh century. Taketori, an old bamboo cutter, one day found a baby in the bamboo bushes. The baby grew up into such a beautiful girl that she was called "Kaguya-hime" or Princess Kaguya. She lived happily with the old man's family and was betrothed to his son Miyatsukomaro.

Two sons of a powerful lord, however, became rivals for her hand and importuned her to reject her peasant lover. Distracted by her dilemma, she told her three lovers that she would marry the one who brought the richest treasure.

One of the brothers was almost successful thanks to an unfair trick, but Miyatsukomaro, the first lover, acting on the suggestion of a fortune-teller, spread a report that the Princess was going to visit the moon when it was full. As the people watched the moon, an eclipse crept over it, and they thought it was the shadow of Kaguya-hime's ascension. But the Princess and her peasant lover had secretly left the city during the darkness of the eclipse and they were happy ever afterwards.

The introductory titles which are in English include a full description of the story. There are no English sub-titles in the film itself.

PRODUCTION: *Produced by the J. O. Studio Ltd., under the supervision of the International Cinema Association of Japan. Directed by Yoshiji Tanaka. Art direction by Eikyu Matsuoka. Music composed by Michio Miyagi. Photographed by Eiji Tsuburaya.*

THIRST (2 reels: 12 mins.)

16S

Thirst is man's greatest enemy in the desert. This story of the Sudan shows how Ahmed is sent across the desert by his father to investigate the stealing of the family's flocks. He fills his water-bag at the Nile, but when he has penetrated far into the desert, it bursts. Ahmed loses his donkey and is overcome by thirst. Only the timely arrival of a camel caravan saves him from death and enables him to return safe and happy to his father's house.

PRODUCTION: *Written, produced and photographed by members of the Gordon College, Khartoum.*

History*

POMPEII (See under *Geography and Travel—Italy*)

16SF

*NOTE.—Films of the Great War may be obtained on loan from the Imperial War Museum. Details of these films and of their cost may be obtained from the Curator, Imperial War Museum, Lambeth Road, S.E.1.

Industry

Automobile

BUILDING BRITAIN'S DEPENDABLE CAR (1 reel: 12 mins.) 35SF

Some of the processes in the manufacture of an Austin car at Longbridge. In the foundry sand models are made and filled with molten iron from a large ladle. The castings are then ground and the faces are machine cut. Drilling is performed by a machine in which 98 drills advance on two engine castings. The cylinders are bored and tested. Crankshafts are stamped from molten bars of steel and are then turned in a lathe and ground. In the manufacture of pistons, aluminium castings are first rough turned and then finished with a diamond tool. The gudgeon hole is machined by another diamond tool. Lastly, the valves are shown being ground and upset. The engine is then assembled on a moving bench, the various stages of assembly being shown. To complete the process, it is thoroughly tested by being run-in for several hours.

PRODUCTION: *Produced for the Austin Motor Co. Ltd. by Gee Films.*

BY THE WATER'S EDGE (2 reels: 30 mins.) 16S

The introduction shows a journey by river to the works of the Ford Co. at Dagenham and gives statistics relating to the size of the factory. In the factory itself the following operations are shown: the making of tools; the use of Johansson gauge blocks as a standard of measurement; testing the accuracy of various components; the making of rear axles, pistons, connecting rods; the assembly and final testing of the engine; the assembly of parts on the chassis; and eventually despatch of finished cars from the factory.

PRODUCTION: *Produced for the Ford Motor Co. Ltd. by Pathé Films.*

DUNLOP '90' (1 reel: 16 mins.) 16SF

The manufacture of a motor-car tyre, showing the factory research laboratories, production of cotton tyre-cords, the mixing of the rubber, assembly of casing and compound, shaping, and the moulding of the outer casing. Various tests applied to the tyres are also shown: racing tyres, in particular, are tested by being revolved at high speeds and watched by officials from behind armoured plating. The finished tyres are packed for transport.

PRODUCTION: *Produced for the Dunlop Rubber Co. Ltd. by Publicity Films.*

FROM SHEETS OF STEEL (1 reel: 9½ mins.) 35SF

The manufacture of car bodies from the steel blanks, which are placed on dies and stamped out at the rate of seventy an hour, to the spraying bath, ovens, final polishing and fixing to the chassis.

PRODUCTION: *Produced for the Austin Motor Co. Ltd. by Publicity Films.*

HERE'S TO BEAUTY (1 reel: 10 mins.)

16S

The production of motor-car bodies, showing the drawing of the design, making the wood replica, preparing the detail drawings, making the master patterns, casting a press die, pressing the panels to the predetermined shape, accurate assembling with jigs, testing the cellulose paint for pigmentation and resistance to weather, and finally ensuring the correct colour by tintometer tests.

PRODUCTION: *Produced for the Austin Motor Co. by Publicity Films.*

HERE'S TO COMFORT (1 reel: 8 mins.)

35SF 16S

The making of car upholstery and fittings. The leather and carpeting materials are cut, the cushion covers sewn together, and the spring seats and bucket seats made. All the metal fittings of the car—ash-trays, door-handles, frames and the like—are put into an assembly box with a compartment for each article. On arrival at the assembly shop the upholstery and the various fittings are fitted to the car-body, the cellulose of the coach-work is given a final polish and the decorative lines are painted on it.

PRODUCTION: *Produced for the Austin Motor Co. Ltd. by Publicity Films.*

LUBRICATION PROGRESS: THE CLEOROSOL PROCESS

(2 reels: 14 mins.)

35SF 16SF (DIN)

Whitney Straight, the famous racing driver, explains the necessity for effective lubrication and the effects of oil breakdown due to the presence of a percentage of unstable elements in the oil. It is explained how the Cleorosol process eliminates the unstable elements, which are run off as a substance called "slum." Slum-cleared oil gives quicker starting, and so causes less strain. A graph shows the relative viscosity of three oils at various temperatures, illustrating the superiority of oil prepared by the Cleorosol process.

PRODUCTION: *Produced for the Vacuum Oil Co. Ltd. by Pritchard Wood and Partners.*

MEN WHO WORK (1 reel: 10 mins.)

16S

A film of work in a car-factory, showing how work begins, all aspects of the factory at work, how a check is kept of the work done, printing the wage tickets, making up the wages packets and finally the workers going home, and the methods of transport employed.

PRODUCTION: *Produced for the Austin Motor Co. by Publicity Films.*

MIGHTY ATOM, THE (1 reel: 8 mins.)

35SF 16S

A survey of the various uses of a modern standard-type internal combustion engine (the Austin Seven): in cars designed for racing at Brooklands and for hill-climbing at Shelsley Walsh, in the agricultural tractor, in a motor-cycle, mobile spray-painting unit, motor-boat, mobile crane, hydro-glider, Yarmouth miniature railway, cutter yacht; and finally, in the ordinary Austin Seven car. The sound film has a spoken commentary and musical background.

PRODUCTION: *Produced for the Austin Motor Co. Ltd. by Publicity Films.*

PRECISION MAKES PERFECT (1 reel: 8 mins.)

35SF 16S

An account of the testing methods which are employed in modern car manufacture. Checking gearbox dimensions, over one hundred measurements being checked for this component alone. Roundness of piston rings is checked by a light test. Pistons are graded by weight as well as size. Cylinder bores are tested by a pneumatic micrometer, an instrument so fine that it can measure the thickness of a film of oil in the bore. The volume of cylinder heads is also checked, and must be accurate to within half a cubic centimetre. The balance of the clutch is tested, surplus weight at any point being removed by drilling. When the engine is completely assembled, it is finally tested by the dynamometer. In order to trace accuracy to its source, the crown wheel of the final drive is taken as an example: the accuracy of this component is due to the accuracy of the tools used, which in turn derives from the accuracy of the profile gauge. The correctness of the profile gauge can, in the last resort, be checked against the master outline. This careful attention to precision makes for perfect dependability.

PRODUCTION: *Produced for the Austin Motor Co. Ltd. by Publicity Films.*

SILENT AND CERTAIN (1 reel: 10 mins.)

16S

The operation of the synchromesh gearbox with close-up sectional views of the various gears being engaged; making gearboxes; forging gear blanks; tempering the blanks; turning the blanks and gear-cutting; inspection; hardening gears; making gears; machining the gearbox casing; assembling and testing the gearbox.

PRODUCTION: *Produced for the Austin Motor Co. by Publicity Films.*

STRONG SILENT AXLES (1 reel: 9 mins.)

35SF

The manufacture of rear axle units. Axle casings are shown being made by two methods, by casting from molten steel, and by flash-welding forgings to a steel tube. Crown wheel blanks are stamped out, the teeth of crown wheel and axle shaft are cut, and then the axle unit is assembled and fixed to the chassis.

PRODUCTION: *Produced for the Austin Motor Co. Ltd. by Publicity Films.*

WHEN THE SOLDER SETS (1 reel: 11 mins.)

35SF 16S

The process of manufacturing a car radiator, from the cutting of ribbons of metal in the first stage, to the final air and water tests under pressure, and painting.

PRODUCTION: *Produced for the Austin Motor Co. Ltd. by Publicity Films.*

Electrical

COUNTRY CURRENTS (1 reel: 18 mins.)

35S

The ways in which electricity can be used in country districts. Generated at

high pressure, the current is conveyed by high-tension lines to sub-stations from which it is relayed to the surrounding districts at low pressure, and may be used for cooking, washing, pumping water, milking, churning, making cheese, chaff-cutting and grinding, driving the circular saw, lifting hay to barn by belt-conveyor, threshing, and clipping horses. Electricity is also shown being used as a source of power for such rural industries as the manufacture of horse-boxes, pasteurisation of milk and brick-making.

PRODUCTION: *Produced for the Electrical Development Association. Direction and photography by Joseph Best.*

ELECTRICITY (2 reels: 32 mins.) 16S

A film showing by maps and by views of a power generating station, grid transforming stations and main switching stations how current from Chelsea Power Station is supplied to the Southern Railway, a supply undertaking, a farm, tea-rooms and village by means of the grid system of current transmission.

PRODUCTION: *Produced for the Electrical Development Association by British Instructional Films.*

HISTORY OF ELECTRICITY (1 reel: 16 mins.) 16S

After an introductory historical sketch referring to the work of Thales and Faraday, illustrated by reconstructed scenes and models of Faraday's apparatus, the film shows the modern production of electricity from coal by steam turbine (the first steam turbine is contrasted with a modern model), and the way in which it is conveyed by land wires and underground cables to the consumer. The variation in the daily load chart is shown and explained.

PRODUCTION: *Produced for the Electrical Development Association. Directed by Percy Nash.*

Iron and Steel

ACID BESSEMER STEEL RAILS (1 reel: 16 mins.) 16S

This film shows the making of steel rails by the Acid Bessemer process at the Workington (Cumberland) branch of the United Steel Companies Ltd. In the process, a blast of air is blown through a bath of "hot metal" (pig-iron), the resulting chemical reactions removing the impurities from the iron. Suitable additions of manganese and other substances produce steel of the required properties.

After the "blow" the steel is poured out and teemed into ingot moulds. These are stripped and placed in soaking pit furnaces, where they are brought to even temperature for rolling. The ingot is first clogged down in the clogging mill to a square bloom; then it is rolled into a square billet, which in turn is rolled by shaped rollers into a rail. This is cut into suitable lengths by a hot saw. After the rail profile has been checked with a template, the rail is hardened.

PRODUCTION: *Produced for the United Steel Companies Ltd.*

DIAMET (2 reels: 28 mins.)

16S

The process of manufacturing Diamet (Disc Inspected and Metallurgically Examined and Tested Steel) at the works of Samuel Fox and Co., is shown in some detail through the stages of smelting the ore in a high frequency electric furnace, teeming into ingot moulds, rolling, and testing by mechanical, metallurgical and chemical tests. As an example of the use made of this steel we see it being forged into crankshafts for Rolls-Royce "Kestrel" aero-engines.

PRODUCTION: *Produced for the United Steel Companies Ltd.*

MAKING APPLEBY STEEL PLATES AT SCUNTHORPE, LINCOLNSHIRE
(1 reel: 16 mins.)

16S

Old methods of mining iron ore, in which men mine the rock with pick and shovel, are contrasted with new, in which pneumatic drills sink bore holes and dynamite "shots" loosen the ground which is removed to trucks by powerful steam shovels. In the blast furnaces adjoining the mine the ore is smelted to iron, which is in turn converted to steel in the steel foundry, in open-hearth furnaces: the steel is teemed into ingot moulds. After reheating, the ingots are rolled first into slabs, and then, after trimming, into sheets. After shearing to the required thickness, these sheets are transferred by tilting table and electro-magnet cranes to railway trucks for dispatch.

PRODUCTION: *Produced for the United Steel Companies Ltd.*

Mining and Quarrying

MINING OF HEMATITE IRON ORE AT BECKERMET, CUMBERLAND, THE
(1 reel: 13 mins.)

16S

The mining of hematite iron ore which, since the ore occurs in irregular veins and flats, not in seams, is different from that used in mining coal. The main operations shown are drilling, blasting, the conveying of the ore to the surface and emptying it by revolving tipper into railway trucks.

PRODUCTION: *Produced for the United Steel Companies Ltd.*

SLATE QUARRYING IN NORTH WALES (3 reels: 46 mins.)

16S

This film shows in considerable detail the operations involved in slate quarrying at the Dinorvic quarries near Llanberis, including drilling, blasting, disposal of waste and splitting and cutting the slate into roof-slates. The various modes of transport throughout the quarry and the economic relations between the workers are also fully illustrated.

PRODUCTION: *Produced by G. L. Hawkins.*

Oil

LUBRICATION BY SHELL (2 reels: 26 mins.)

16S

A diagram of rock strata shows how oil is held in sand and porous rocks far below the surface. Oil prospectors are then seen at work in America. When a

suitable spot has been found a derrick is erected and drilling is begun. An old-fashioned gusher is contrasted with a modern well, in which control valves prevent waste. A typical oil-field is shown, and is followed by a view of a tank farm, where the oil is stored. The laying of pipe-lines across the prairies is shown in some detail. Along these lines oil is pumped to the coast, where the crude oil is loaded into tankers and brought home. Here it is pumped from the vessel into shore-tanks and afterwards conveyed to such refineries as that at Llandarcy, South Wales, or Shell Haven, near London.

The process of fractional distillation is illustrated first by a cine-diagram and then by actual views of stills and condensers; the oil produced is chemically refined, blended, tested and finally cleansed by filtration. Ultimately it is conveyed, through lorry-transport and service-station, to the consumer.

PRODUCTION: *Produced for Messrs. Shell-Mex and B.P. Ltd.*

SCOTTISH SHALE INDUSTRY, THE (2 reels: 37 mins.) 35S

A film of the production of shale oil from the shale mines of Scotland. The shale is mined by blasting with explosives. Brought to the surface it is taken to crude oil works where it is crushed and fed into retorts. Diagrams and actual views show how shale oil and its bye-products are obtained. The distillation and cleansing of the oil are shown, as well as the production of ammonium sulphate and paraffin wax. The film closes with a brief glimpse of the houses of the workers and some of their social activities.

PRODUCTION: *Produced for the Scottish Shale Oil Co. Ltd. by the Topical Press Agency.*

Shipping

WONDER SHIP QUEEN MARY, THE (1 reel: 13 mins.) 16S

This film gives a rapid survey of the stages in the building and launching of the Cunard liner *Queen Mary*. These are followed by shots of King Edward VIII making a thorough inspection of the ship, and of the first trip to Southampton, where with only a few feet of clearance, she is carefully guided into the King George V Graving Dock. Views of the start of her maiden voyage bring the film to an end.

PRODUCTION: *Produced for The Cunard-White Star Limited.*

Timber

HARVESTS OF THE FOREST (1 reel: 16 mins.) 16S

A film of timber and its uses. After some views of trees standing against the sky, we see the fellers at work. The log is trimmed and hauled by chains up a ramp of poles on to a wagon: four horses draw the logs away to the sawmill; here the logs are sawn lengthwise to make planks and crosswise to make dart boards. The scene changes to the harbour where the timber ship has brought in wood from

overseas. Cranes lift the planks into a barge; the timber is stacked by the dock-side awaiting transport. The following uses for wood are then shown: for joinery, the parts of a window frame being made by machine, and finally fitted together into the finished frame; in building, illustrated by the fixing of roof rafters; in the making of paper; in the making of a violin; in the construction of aeroplanes; and finally, scenes of sailing yachts on the water remind us of its use in vessel building.

PRODUCTION: *Produced and photographed by H. A. Burnford.*

TIMBER (1 reel: 16 mins.)

16S

A survey of some of the activities of the timber industry. The grain, the leaves, and the growing tree are shown in turn for oak, Scotch fir, and chestnut. Then we see a typical felling in Sussex and the logs hauled by tractors and loaded on to special vehicles for transport to the saw-mills where they are sawn into planks, stacked and run into drying sheds. Most of our timber, however, comes from abroad and the film shows views of soft woods being unloaded at a Surrey dock. Modern machine methods make finished door and window frames. Some wood is creosoted and made into paving blocks and sleepers. Some is manufactured into veneer, now a highly-developed mechanical process. Despite the encroachment of the machine, fine craftsmanship still plays an important part in modern furniture making, witness the panels carved for the *Queen Mary* by J. A. Woodford.

PRODUCTION: *Produced for the Timber Development Association by Pritchard Wood and Partners.*

Other Industries

BREWING INK (1 reel: 16 mins.)

16S

The manufacture of ink, showing the arrival of gall-nuts at the factory, soaking the nuts to obtain gallo-tannic acid, machine filtering of the acid solution, the addition of chemicals to ensure permanence, conditioning, testing, bottling and packing.

PRODUCTION: *Produced for Mabie, Todd & Co. Ltd. by Blunt and McCormack.*

FROM COAL MINE TO ROAD (2 reels: 30 mins.)

35S 16S

This film deals with the production of tar from coal, the making of tar-macadam, and the making of tar-roads, all in considerable detail. Various transit ways are shown in the concluding sequence, viz.: the Icknield way, the canal, the railway, the air-way and finally the tar-surfaced road.

PRODUCTION: *Produced for the British Road Tar Association.*

FROM COAL MINE TO ROAD (3 reels: 25 mins.)

35SF

(A sound version of the preceding film.)

HOW GAS IS MADE (1 reel: 10 mins.)

16FS

Coal is crushed and then heated in retorts where it is reduced to coke, the crude gas being drawn off along pipes. Coal tar is distilled from the gas, and sulphur, naphthaline and benzol extracted from it. The gas is measured and stored in holders ready for use; it is driven down the main as required. The disposal of the coke is also shown.

PRODUCTION: *Produced by Arthur Elton for the British Commercial Gas Association; photography by John Taylor.*

LANCASHIRE, HOME OF INDUSTRY

16S

(See under *Geography—Great Britain*).

MAGIE DU FER-BLANC (3 reels: 25 mins.)

16SF (DIN)

The film shows the manufacture of tin cans on a large scale, from the smoothing of the lamina to completion, and indicates the diversity of articles made from tinplate, from petrol-cans to bottle-caps. The introduction shows inhabitants of modern flats preparing for the day's work, making use of sundry products of tinplate. Its manufacture is then illustrated by workshop scenes of rolling, trimming, annealing, pickling and tinning. Other scenes show: manufacture of cans; fruit preparation; sardine-tinning; and the transport of milk in cans by rail. The film covers a good deal of ground and touches on a considerable number of points connected generally with tins and tinning.

PRODUCTION: *Produced in France by Jean Tedesco, with the co-operation of L'Office Technique pour l'Utilisation de l'Acier of Paris. Sponsored in Britain by the International Tin Research and Development Council.*

MAKING A SWAN PEN (3 reels: 50 mins.)*

16S

Reel 1. (17 mins.) The manufacture of the ebonite composition rods used in making the parts of fountain-pen holders from rubber obtained from Malaya.

Reel 2. (17 mins.) The processes in the manufacture of gold fountain-pen nibs from iridium and gold mined in Africa and brought to Birmingham.

Reel 3. (16 mins.) The machining of fountain-pen holders and the assembly of the finished pen.

PRODUCTION: *Produced for Mabie, Todd & Co. Ltd. by Blunt and McCormack. Direction by Leslie Eveleigh and photography by Lewis C. Rudkin.*

*NOTE.—This film may either be shown in its entirety, or it may be divided into two films, each of which is complete in itself as follows:—

Reels 1 & 3 (33 mins.): The making of a fountain-pen holder and final assembly.

Reel 2 (17 mins.): The making of fountain-pen nibs.

MAKING RECORDS (1 reel: 12 mins.)

16S

The making of gramophone records, the following stages being shown: recording, deposition of the copper negative, pressing a vulcanite record from two negative matrices, testing and despatch to the retailers.

PRODUCTION: *Produced for His Master's Voice Gramophone Co. Ltd. by Stuart Films.*

OPTICAL GLASS MANUFACTURE (2 reels: 32 mins.)

16S

The ingredients of the glass, weighed and mixed, are melted in specially-made fire-clay pots in a furnace. The pots are then removed, slowly cooled and broken down. The lumps of glass are trimmed and then slowly heated and pressed out into rectangular slabs. The slabs are ground and polished to facilitate inspection, a number of slabs being set in plaster of paris in one plane and all polished together; the principle defects to be looked for are striæ and bubbles. The glass can then be cut to size and moulded into shapes for lenses or prisms. Views of the making of lenses, and of microscope, field glasses and camera in use end the film.

PRODUCTION: *Produced by Colmore Cine Equipments for Chance Bros. and Co. Ltd.*

THEN CAME THE SWAN (1 reel: 18 mins.)

16S

A sketch of the history of writing, from prehistoric man through the stages of picturegraph, hieroglyphic, Assyrian clay tablets, the Hieratic script, the Phœnician alphabet, Greek and Latin scripts, the quill pen, the steel nib, and so to the modern fountain pen.

PRODUCTION: *Produced for Mabie, Todd & Co. Ltd. by Blunt and McCormack. Direction by Leslie Eveleigh and photography by Lewis C. Rudkin.*

TREASURE OF THE TROPICS (3 reels: 33 mins.)

16SF

A detailed film of the production of cocoa and chocolate from the growth of cacao to packing and despatch from the factory. It includes the following sequences: gathering and treating the cacao pods in West Africa, selling them to the brokers, and their journey to the coast and to England; cleaning the beans in the factory, roasting, winnowing, grinding the nibs to liquid and then extracting the coco-butter to leave cocoa; making cocoa tins by machine, and filling and labelling them; making and packing milk chocolate; making chocolate cream; making chocolate-boxes; and to conclude, a glimpse of the social life of the workers at the factory.

PRODUCTION: *Produced for J. S. Fry and Sons Ltd.*

Mathematics

EQUATION $\ddot{X}+X=0$, THE (1 reel: 6 mins.)

16S

A diagram film dealing with the important equation for free vibrations, in a new notation devised by Robert Fairthorne for differential equations. It corresponds

to, and is as general for this type of equation as is Descartes' graph notation for ordinary equations.

PRODUCTION: *Made by G.B.D. Salt in collaboration with Robert Fairthorne.*

EQUATION $\ddot{X}+X=A \sin Nt$, THE (1 reel: 12 mins.) 16S

A diagram film dealing with the equation for forced vibrations in the new notation devised by Robert Fairthorne (see *The Equation $\ddot{X}+X=0$*).

PRODUCTION: *Made by G.B.D. Salt in collaboration with Robert Fairthorne.*

EUCLID I: 32 (ANGLE SUM OF A TRIANGLE). (100 ft.: 4 mins.) 16S

An exposition of Euclid's proof of the angle sum of a triangle by means of moving diagrams.

PRODUCTION: *Produced and made by G.B.D. Salt.*

THEOREM OF PYTHAGORAS, THE (100 ft.: 4 mins.) 16S

A moving diagram film, demonstrating a proof of the theorem of Pythagoras.

PRODUCTION: *Made by G. B. D. Salt.*

Medicine

WAR WITHOUT END, THE (3 reels: 35 mins.) 16SF

A survey of the various activities of the modern hospital in its endless war against disease. After a brief historical survey, preparations for an operation are shown, including the sterilisation of instruments, the injection, and the administration of the anæsthetic. There follow well-defined sections on the principal departments of hospital work as follows: X-ray treatment, including a cineradiograph of a beating heart; modern treatment of fractures; the care of teeth, including cleaning, conservation, improvement of malformations; the care of the eyes, showing the use of ophthalmoscope, ophthalmic radiation lamp and contact glasses; treatment of diabetes among children; blood-transfusion; the curative use of light, as in the ultra-violet lamp, the mercury-vapour lamp, and others; massage, remedial exercises, and the use of the "iron lung". The film concludes with a view of a meeting of the King Edward's Hospital Fund Committee under the chairmanship of H.R.H. the Duke of Kent, and observations on the Fund's work.

PRODUCTION: *Produced by G.B. Screen Services for King Edward's Hospital Fund for London; direction by Francis Searle; research, scenario and commentary by William Charles Stone.*

Physics

POWER UNIT (2 reels: 21 mins.) 16SF

A cine-diagram film to demonstrate the working of the internal combustion engine and the factors which affect its power output. Consideration, in par-

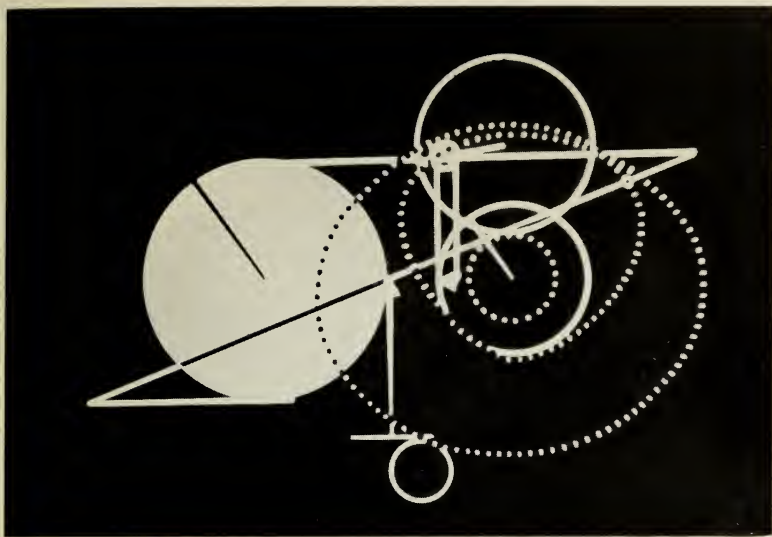


PLATE XV *The Equation $\ddot{X} + X = A \sin Nt$: A moving diagram to illustrate the equation for forced vibrations. (See p. 160)*



PLATE XVI *Under the Eaves: The parent martin feeding its young. (See p. 165)*

ticular, of the compression ratio shows why detonation or pinking occurs, and explains why attention is now being paid to the compression ignition or oil engine.

PRODUCTION: Produced by the Shell-Marketing Unit for Messrs. Shell-Mex and B.P. Ltd. Direction by D'Arcy Cartwright, A.R.P.S. and Grahame Tharp. Photography by Stanley Rodwell. Diagrams by Grahame Tharp and Francis Rodker.

Public Health and Hygiene

ENOUGH TO EAT? (THE NUTRITION FILM) (2 reels: 21 mins.) 16SF

This film stresses the importance of nutrition as a national problem. Experiments show that nutrition substantially influences growth and physical development in animals and in men. The constituents of a balanced diet are examined, and the comparative consumption of these constituents among different income-levels of the population is analysed. One half only of the total population is found to enjoy proper nutrition. Certain social workers and medical officers, in their contacts with working-class people, have been able to obtain information of the cost and character of the food amongst the low wage earners. Organised attempts to raise the nutrition level in this country are to be found in the work of the Milk Marketing Board, the provision of meals for nursing and expectant mothers in Birmingham, the provision of meals at children's nursery centres, and the education in nutrition provided at maternity and child welfare centres; Mr. Herbert Morrison describes the steps taken in this matter by the London County Council. Viscount Astor describes the inquiry into nutrition undertaken by the League of Nations. The film concludes with a survey of the principal foods necessary for proper feeding, especially for children.

PRODUCTION: Produced for the Gas Industry; directed by E. Anstey, assisted by Frank Sainsbury; photography by Walter Blakeley and Arthur Fisher. Commentary spoken by Dr. Julian Huxley.

HIGHWAY CODE, THE (1 reel: 10 mins.) 16 SF (DIN) (SMPE)

The aim of this film as the Rt. Hon. Leslie Hore-Belisha explains at the commencement of it, is "to make vivid the Highway Code." It opens with a sequence showing alternate shots of a lorry on the road and a baby girl with a toy tricycle; she walks into the road, the lorry bears down upon her and the scene is suddenly cut with a crash of sound to the road-sign "Halt." The film stresses the necessity of alertness and of allowing for others' stupidity. Pedestrians are shown the wisdom of keeping to footpaths and crossings, of walking on the right on roads without footpaths, of looking both ways before crossing the road and of using subways. Children must be educated to exercise care, to use the footpath, to recognise that the police are willing to help them, to ask grown-ups to help them when they want to cross the road. Children at play in the street are apt to forget

danger. Motorists are shown the importance of good tyres and brakes, the dangers of cutting in, the necessity of especial care in country lanes and in turning into a main road, the danger of overtaking at bends, cross-roads, humped-back bridges or the brow of a steep hill, and the dangers of parking a car at a bend or road junction, near an obstacle or opposite an island, pedestrian crossing or traffic sign and of using the wrong door when alighting. Various types of signals for motorists are illustrated and finally, after reiterated emphasis of the necessity for educating children, the film closes with a few words by Sir George Tilley of the Pearl Assurance Company.

PRODUCTION: Produced for the Pearl Assurance Company in co-operation with the Ministry of Transport. Directed by Charles Barnett. Commentary spoken by John Watt.

HOUSING PROBLEMS (2 reels: 15 mins.)

16SF

The first half of this film on slum clearance shows pictures of some of the slum dwellings in Stepney and the East End of London: some of the tenants describe the conditions in which they have to live. By contrast models of new housing estates and blocks of flats which are being erected under slum clearance schemes are shown. Tenants of these new buildings describe the various ways in which they have benefited by their changed conditions.

PRODUCTION: Produced by Arthur Elton and E. H. Anstey for the British Commercial Gas Association; photography by John Taylor.

SEE HOW THEY WON (1 reel: 7 mins.)

35SF

A colour cartoon film showing how the army of disease germs, headed by their villainous leaders, are driven from a suburban family and completely overcome by a white-coated army of young men from Boots the chemists. This film illustrates the necessity of taking precautions against illness.

PRODUCTION: Produced for Boots Drug Co. Ltd. by Revelation Films.

SMOKE MENACE (2 reels: 12 mins.)

16SF

The consumption of raw coal produces smoke and dirt and leads to a waste of money; chimney-sweeping, unnecessary laundry-work, window-cleaning and even, it may be argued, cosmetics, are some of the "dirt" trades which depend on the existence of coal smoke. Tons of soot fall on London annually, damaging buildings and polluting the atmosphere so that it robs us, and especially our children, as Mr. J. B. S. Haldane explains, of the sun's rays and of the important vitamin D. The smoke menace is, however, being attacked, as for example by electricity, which is itself produced from coal. The scientific treatment of coal at the gas works also avoids the wastage involved in burning raw coal; in addition to gas, such valuable by-products as coal tar, sulphate of ammonia and benzol are produced.

PRODUCTION: Made by the Realist Film Unit for the Gas Industry. Produced by John Grierson; directed by John Taylor; commentary spoken by Peter Hine.

YOUR DRIVING TEST (1 reel: 8 mins.)

16S

An instructional film for the motorist who is preparing for the driving test. Motorist and examiner go to the car: the positions of the red letter L are clearly shown. Driving licence and insurance certificate must be brought. After an eyesight test and some questions on the Highway Code, the actual test begins. Right and wrong methods of making hand-signals are shown. The examiner expects the motorist to observe the usual courtesies of the road and to show a full knowledge of the Highway Code. The tests include a normal stop at the kerb-side and restart, and a stop and restart on a hill: good and bad methods are shown in both instances. The motorist is also required to make an emergency stop and restart, to reverse between a lane of obstacles, to make a right-about turn in the road, to use forward and reverse gears. The test over, the motorist receives his certificate.

PRODUCTION: *Produced for the Ford Motor Co. Ltd. by Pathé Films.*

Social Service

HERE IS THE LAND (2 reels: 20 mins.)

35SF 16SF

This film shows how the Land-Settlement Association, under its land training scheme, takes unemployed men and their families from destitute areas and settles them on the land. The men are selected by interview and then taken to their new surroundings. They clear and prepare the land on which their holdings are to be allotted, and undergo an intensive eighteen months' course which is designed to fit them to take over their holdings and run them independently. When their houses are ready their families arrive. The produce of the holdings is graded, weighed and packed at a central station for sale in the markets.

PRODUCTION: *Produced by Strand Films for the Land Settlement Association. Production, Paul Rotha; direction, Stanley Hawes; photography, Harry Rignold and S. Onions.*

TO-DAY AND TO-MORROW (2 reels: 20 mins.)

35SF 16SF

An instructional film dealing with the work of the National Council of Social Service and its associated bodies (Rural Community Councils, Community Associations and Councils of Social Service). There are sections dealing with the occupational club movement for the unemployed in the Special Areas, and the attempt which is being made to regenerate country life in the villages. The creation of community centres on new housing estates is also shown, and there are particularly happy shots of the school camps which the National Council arranges for the children of the unemployed. The various activities undertaken in occupational centres, villages halls and community centres are shown, such as music, drama, physical recreation and handicrafts. The unemployment scenes were shot in the Rhondda Valley, South Wales, and the village scenes at South Cerney, Gloucestershire.

PRODUCTION: *Produced for the National Council of Social Service by the Strand Film Company.*

Sports

SKI-ING IN AUSTRIA (2 reels: 25 mins.)

16S

This film shows the delights of ski-ing in the Austrian Alps. It contains a display of graceful, daring and spectacular ski-ing in snow- and cloud-capped mountain scenery.

PRODUCTION: *Produced by Wiener Werbe for The Austrian State Travel Bureau. Directed by Hannes Schneider and Luggi Foeger. Photographed by Josef Ambor and Ernst Mülhrad.*

SNOW ON THE DOLOMITES (2 reels: 24 mins.)

16SF

A travel film of the winter sports in the Italian Alps. The first sequences in the film show the journey to Cortina. These are followed by some excellent shots of ski-ing and the film closes with some idea of hotel life and amusements including a visit to the local cantina where the villagers are dancing the traditional dances to folk tunes.

PRODUCTION: *Produced for the Italian State Tourist Bureau.*

Vocational Training

(See also *Industry.*)

NOONA BE NIPPY (5 reels: 88 mins.)

16S

A film produced for the instruction of Messrs. Lyons' waitresses, but useful as a general description of this kind of work. A young girl is given instruction in the school for waitresses, each separate point of instruction being fully illustrated with wrong and right methods. The film then shows the girl at work in an actual teashop, and her experiences in putting her lessons into practice and dealing with various types of customer; her progress is contrasted with the mistakes of a clumsy and careless girl. Her good work attracts attention, and she is eventually promoted to a position as a "seater", while the clumsy girl decides to turn over a new leaf.

PRODUCTION: *Produced for J. Lyons & Co. Ltd.*

Zoology

POND LIFE (1 reel: 14 mins.)

16S

This film shows how anyone can go to a pond, fill a pot with water, and take it home to examine it under a microscope, finding minute living creatures. It gives microscope shots of various common animals found in ponds: cyclops,

daphnia, rotifers, fresh-water earthworms, infusoria, insect larvæ, and tardigrada. Names have been omitted so as not to complicate the film.

PRODUCTION: *Made by Mr. G. H. Higginson, of the Bolton School of Art, assisted in the microscopical work by Mr. R. G. Slater. This film was awarded third prize in an International Amateur Film Contest in Budapest, 1934, and a bronze plaque by the Royal Photographic Society.*

ROMANCE OF THE SWAN (1 reel: 11 mins.)

16S

Various shots of swans swimming are followed by a series of views of possible sites for nests. Then a nest is shown with a female sitting and her mate approaching. Next the nest is seen with three eggs in it, followed by pictures of the mother during incubation. The eggs hatch and close-ups of the two parents with five cygnets follow. Finally the parents enter the water with the cygnets.

PRODUCTION: *Produced by E. C. Le Grice.*

UNDER THE EAVES (2 reels: 31 mins.)

16S

A film of the life and habits of the house martin (*Delichon urbica*) which opens with a cine-map showing the route taken by the migratory house-martins from South Africa to England. They arrive in England in the spring. They build their nests under the eaves of houses, usually in the same spot as the year before. The site chosen is near water in order to ensure a suitable supply of insects for food and of mud for nest-building. The old nest has usually been destroyed during the winter, and it is necessary to make a new one. The building of the nest is shown in detail. Eventually the mud structure is finished and the birds then line the nest with feathers picked up from the fields: the entrance is now only just large enough to admit them. All round the house these nests have been built. A few days after completion, eggs are found in the nest. The mother and father sit on them in turn until the young ones hatch out. The chicks stick their heads out of the nest to be fed with insects which the adults catch in flight; the one who takes more than his fair share is severely reprimanded. After three weeks the young begin to stretch their wings in readiness for flight. One by one they take their first journey from the nest, fully fledged. They do not vacate the nest for some time; but eventually, after taking increasingly long flights, they are ready to begin their long flight south. So strong is the migrating instinct that the first brood of young go entirely unaccompanied.

PRODUCTION: *Produced by G. L. Hawkins.*

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